

SQUARE DANCING

MARCH, 1979

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**The BIG EVENTS
of 1979**
(see page 9)



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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

A recent heavy rain flooded our garage and storage area in which I had stored a copy of each of Johnny's fifty records for our children. Many were ruined. Through the help of Norman Merrbach we were able to replace all but three which are no longer available. They are "Powder Your Face With Sunshine," "When the Saints go Marching In" and "Ragged But Right," all on the Lore label. I would appreciate if you would mention this in your magazine as hopefully someone might have a copy.

Janie Creel, 3905 Bauvais St.
Metairie, Louisiana 70001

Dear Editor:

I believe an encouraging word is in order for our square dancers in Taiwan. I had the pleasure of dancing with the Ding How

Square Dance Club in Taipei and as a visitor, I received one of the warmest welcomes anywhere. I am sure that I write in the name of
(Please turn to page 55)



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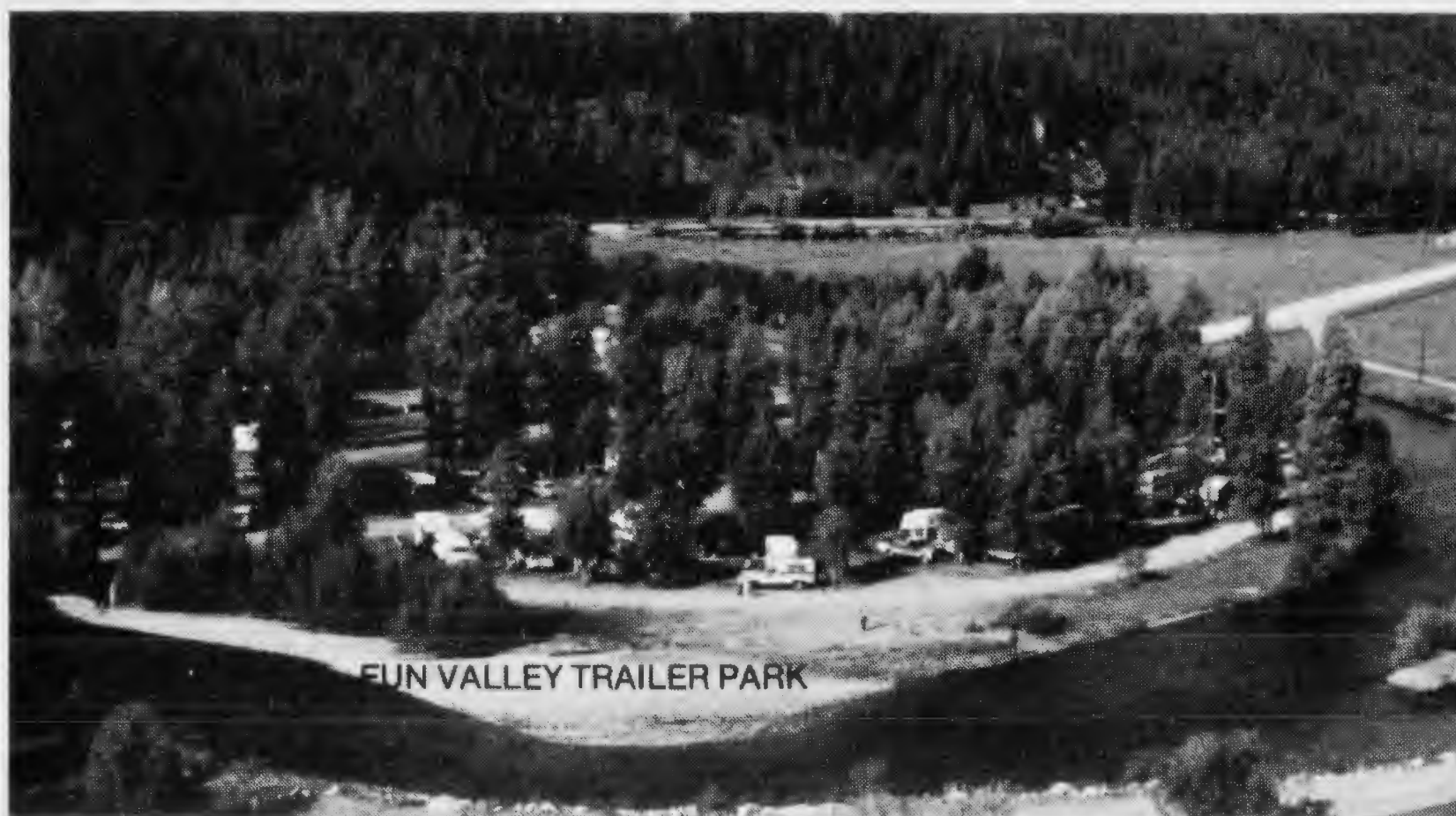
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The Sets in Order AMERICAN SQUARE DANCE SOCIETY

REPORT TO MEMBERS March 1, 1979

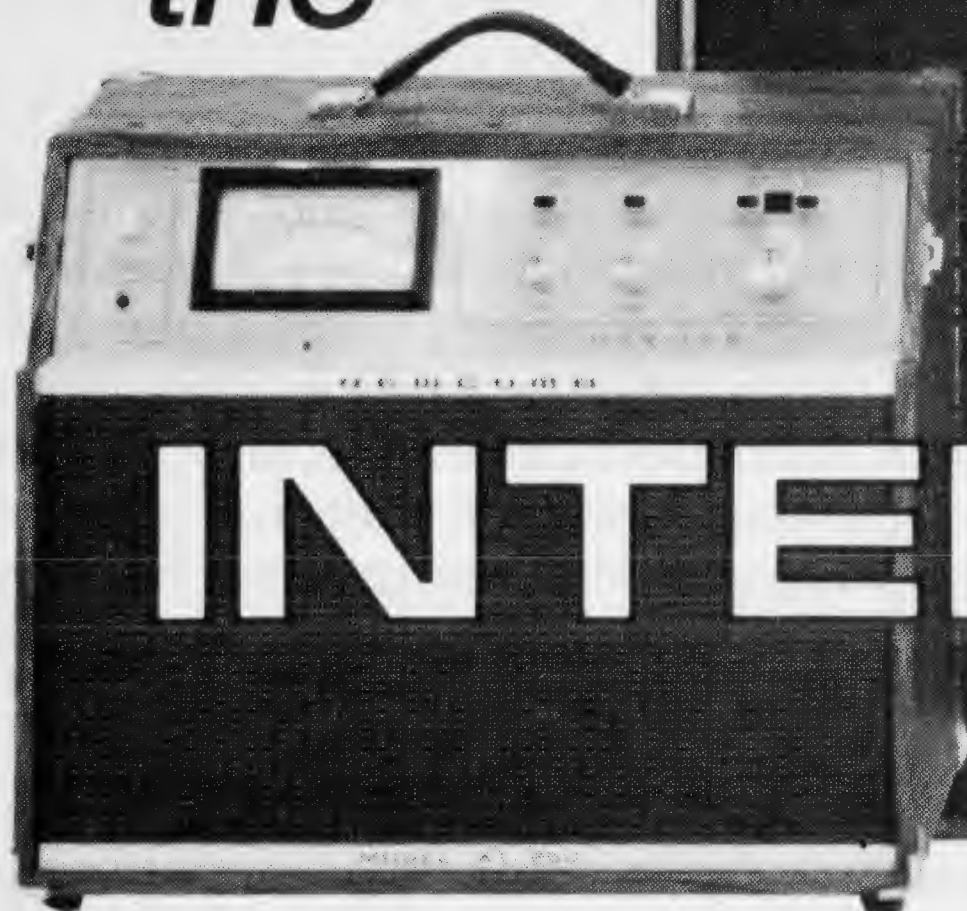
Several situations have come up recently that require a special bulletin. No one today is unaware of the rising costs. Hardly any phase of our lives seems free from the concerns of INFLATION. We have experienced more than 40% increases in costs of publishing SQUARE DANCING Magazine in little more than a year. Most of this has been offset by increased circulation and sales of handbooks and other SIOASDS services. As long as we can continue to grow we can hold the line on our current subscription and advertising rates. For this we thank each one of you for your continued support and encouragement in bringing in new subscribers and new advertisers.

The 1979 Premium Record Situation — As you know, we have been having our lumps with the shipment of the current sound documentary records (see bottom of page 19). As of January 29 all orders received prior to that date have been shipped. Unfortunately, a large quantity of the orders that were received in October and November were delayed through labor difficulties in the company that manufactures and ships the records for us. We thank all of our readers for their patience. We would appreciate it if you would let us know immediately if you have not received your orders mailed to us prior to January 1st. The records this year are exceptionally fine and we do regret the shipping delays.

In the Good News Department — We have improved our computerized subscription processing and hope to immediately clear up any delays in processing renewals. Please note that if we received your renewal prior to the 15th of the month before it is to expire, you will be assured of an unbroken subscription. Subscriptions received for processing after the 15th will be picked up with the next, following issue. Recent back copies are available at 75c (postage paid). If you miss an issue due to a late renewal, just send in the request and the 75c and we will mail the magazine to you.

NOTE: The expiration date of your current subscription is written clearly on the top line of the your address sticker (on the back page of the magazine), indicating the last issue you are scheduled to receive in your current subscription. And as a reminder, if you wish to correct or change your address just remove the label from your latest copy and send it to us, along with the changes you wish to have made. If you are moving, if you'll let us know sixty (60) days before you move we'll have time to re-direct your magazines with no interruption in your subscription.

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AS I SEE IT

bob osgood

March, 1979

DO YOU RECALL the first time you ever attended a big dance? It may have been the time your class was invited to a party sponsored by one of the clubs in the area, where you had your first glimpse of colorful dresses and western shirts and danced all evening with folks you had not met before. Or, it might have been after you had graduated from class as you joined members of your club in attending a local festival.

What excitement! Here for the first time you were discovering that you could follow the calls of someone other than the person who had taught you to dance and that you could dance in squares with people whose faces were unfamiliar but whose method of dancing and smiles of friendship made you feel right at home.

The big dances, festivals, conventions etc. are a standard part of square dancing today even in places like Saudi Arabia where members of one club have to fly hundreds of miles to attend a "big dance" sponsored by their nearest neighboring club. The big dance holds a certain magical meaning for us all. With many hundreds of "big ones" featured every year, we put the spotlight on these special occasions (starting on page 9) and include a list of some of the big events of 1979.

Smooth Dancing

WE KEEP GETTING WORD of more and more areas that are following the lead of the National Convention, CALLERLAB, SIOASDS, the Lloyd Shaw Foundation etc. and are putting the emphasis on Smooth and Uniform dancing. If your area is adopting this policy, we would enjoy hearing from you so that we may mention it in a coming issue. Here are the names of a few of the groups

whose Smooth Dancing proclamations have been received: The Kentuckiana Square Dance Association, Inc., Washington Area Square Dancers Cooperative Assn., The Southeast Square Dance Council of Colorado, Northwest Michigan Square Dance Council, and The Lima Area Council of Square and Round Dancers. More later.

Reflections – The Tide's Out

IT WAS A NUMBER OF YEARS AGO and we were calling a street dance in Leavenworth, Kansas. About half way through the program a square of dancers came up to us to show us a well-worn copy of a 78 RPM Capital recording we had made of Riptide. "Do you know what this is?" asked one of the young ladies. "Sure," we admitted. "It's a rather beat-up record."

"It's more than that," said the spokesman. "This represents a test. If a person graduates from one of our classes and would like to become a member of our club, he must first dance Riptide to your calling on this record. Anyone who can handle as challenging a dance as this is *ready* for club dancing."

This was the first time we had ever run into anything quite like this. We had never expected any of our records to be the criteria for admission into a club. Now that we look back on the incident we do recall that dancers back several years would look at Riptide, Yucaipa Twister and a few of the others as being the real "toughies." They weren't difficult in the sense that a dance today might be considered challenging, for they contained only a limited number of basics. However, it was the complexity of the pattern, the fact that a dancer needed to learn the entire dance before being able to execute it effortlessly, that made it unique.

We thought back on some of these dances as we put together the Callers' Notebook this

month. Whether you are a caller or a veteran dancer, you may remember some of the oldies but goodies and you will enjoy comparing the dances we used to do with the figures we are enjoying today. Check page 31.

We must admit that we get *hooked* on nostalgia every once in awhile and we especially delighted in looking back at some of these dances which few if any of today's dancers, and callers for that matter, have ever had an occasion to enjoy.

Good Expenditure – Or Wasted Bucks

SHORTLY AFTER WWII we spent a couple of years doing public relations for a national soft drink firm that was just coming in to prominence. Quite impressed with the company's apparent acceptance by the general public, the advertising manager, supported by management, decided that it was time to put on an all-out advertising campaign to let people everywhere know what a great soft drink we had.

As a starter, we signed a contract with Life Magazine and Saturday Evening Post for full-page 4-color, displays. The ads were beautiful. We had an almost instant indicator from readers everywhere that we had tickled their thirst buds and that they were indeed *ready* for our product. There was one major problem. Many of the letters started out something like this, "We've been to seven markets and nobody has ever heard of your product," or "We're ready to buy a bottle if we can find one."

Obviously, our company moved before it was ready. It had spent tens of thousands of dollars building public demand for a product that was not available to the general public instead of first insuring that the country was blanketed with bottlers who could provide the beverage. We had gone in a reverse direction and created a demand that could not be satisfied. Of course, it did have the positive effect of bringing in inquiries from bottlers but the demand was an instantaneous one on the part of the public and it would take months, sometimes more than a year, to set up a new bottler in a given area.

☆☆☆

The reason we mention this is because every once in a while we hear from a dancer who suggests that "What square dancing

needs is a national television show or a massive ad campaign to increase the interest in square dancing." We wonder, if such a program were to be put on tomorrow, how many areas would be ready to handle the influx of new dancers.

What about your own area? How many truly qualified teachers are there who could satisfactorily handle beginner classes? How thorough a selection of plateaus of dancing do you have to meet the varying needs of those who graduate from classes? Are you blessed in your area with enough halls to take care of the dancers who might come in as the result of such a campaign? If you are on the affirmative side in all of these questions and feel that you have excellent caller/leadership *ready to go*, then perhaps your area is ready.

From what we can see, there are many areas where this would pose a problem. The *potential dancer* is a valued commodity. Before we entice him or her into a class, we should be relatively sure that we are prepared to offer them a bright, long lasting, enjoyable, friendly recreation.

Hopefully the time may come when we are ready for the *big advertising push*. We don't have to wait for that day, however. *Local promotion* is the answer. Dancers, clubs and associations within any given area are in an excellent position to build a strong square dance program, offering long-life expectancy to newcomers.

Square Dance Week, the third week in September each year, offers all of us as independent square dance communities the opportunity of working *together* to achieve a national or international impact that could equal the effectiveness of an advertising campaign without wasted dollars or energy. The dates for Square Dance Week this year are September 17 through 23. We'll have more about the project and this year's program in coming issues of SQUARE DANCING Magazine.

Callers – An Invitation

THE OFFICES OF SIOASDS, the editorial and production departments of SQUARE DANCING Magazine, and the Square Dance Hall of Fame will be on an "Open House" basis just following the CALLERLAB Con-
(Please turn to page 73)

FESTIVALS — ROUNDUPS — CONVENTIONS

Putting on

THE BIG DANCE

ANY SQUARE DANCE EVENT that takes on greater than normal proportions is a BIG dance. A club anniversary may be a BIG dance because the crowd size is sometimes twice that of a usual dance night. Due to the special occasion a larger hall may be rented, a guest caller or two may be brought in and more than the normal spread of refreshments planned. Two or more clubs getting together to celebrate a special occasion may put on a big dance and here, by utilizing the energies of the members of both groups, are united for the purpose of this one-time affair.

Early in contemporary square dancing, clubs within a given area formed federations or associations as a means of communicating, clearing dates, and accomplishing, by working together, projects which none of the clubs could realize by working alone. A natural result of such federations was to pool the dancers of all the member clubs and throw a truly *big bash* — a dance larger than any single club could hope to accomplish. These early *festivals* or *roundups* were often held on Sunday afternoons, a time which rarely if ever conflicted with any of the participating clubs' regular dances.

Those of you who were around in the days when these festivals were first being held remember with a thrill the excitement of attending one of your first *big* dances. After having danced with ten squares or less, the occasion of being in a hall filled with 25 squares and the pleasures of dancing to other callers and with other dancers was almost beyond description. This was a monumental step in square dancing. This was something altogether new and breathtaking.

At first there were a few hurdles to jump. The dancers from neighboring clubs often had different ways of doing things — their styles of

dancing may have differed a bit. As an example, an *allemande left* when done with a dancer from another club might be entirely unique from the way you had been doing it. But after a few awkward hesitations and a lot of giving here and taking there, things ironed themselves out and the dancers found they *could* dance together.

The calls were something else! Dancers accustomed to the nasal twang of their own callers had to listen more carefully to unfamiliar callers and even often seek out an interpreter. One caller's "*allemande left*" might be another's "*on the corner with your left hand*" and still another's "*swing on the corner like swinging on a gate*." They'd all mean the same thing but somewhere along the line the callers had picked up different terminology. A "*grand chain eight*" and a "*grand right and left*" were one and the same even though the calls bore little resemblance to one another. "*Right and left thru and around just one*" was the same as "*pass thru, separate and around just one*." And so it went.

Perhaps it was those first big dances that underscored the need for a standardized calling vocabulary and the importance of a uniform way of dancing.

The Idea Grows

From those early experiments with the big dances came more ambitious undertakings. The Phoenix, Arizona, Valley of the Sun Festival was one of the first to expand to two days. "... folks began coming in from such distances," one old timer explained, "that we felt it was important to give them more dancing. We added exhibitions, a fiddler's contest, and finally the big Saturday night dance which we kicked off with a grand march."

By the mid-1950's there were scads of afternoon festivals but there were also a growing

number of two and three-day events, many of which remain popular today.

The true profile for a *square dance convention* was created in 1952 when the First National Square Dance Convention was held in Riverside, California. *What is the difference between a convention and a festival or a roundup?* Over a period of time certain definitions have come to be recognized in the square dancers' vocabulary. A *festival*, *roundup*, *fiesta*, or *hoedown* are more or less synonymous terms which usually refer to an entertainment program of dancing. A convention, on the other hand, incorporates into its structure a good share of dancer and caller education, teaching workshops and clinics, sit-down panels and seminars. This is the major difference.

How Big Is Big?

The largest convention to date was the 1976, 25th National Square Dance Convention. Held in Anaheim, California, almost 40,000 square dancers attended. Anything over 20,000 dancers, a mark that is held for the past several National Conventions, should be considered to be in the Giant category.

There are many dances, smaller in size, that have established their own records. This would include events in Japan, Australia, Germany, and in other overseas locations where the total dancer population is far smaller than in North America but where the percentage of dancers in attendance is amazingly high. While these are not in the *giant* category, they certainly do fit into the range of *big* dances.

Some of the Big Ones

Today there are actually hundreds of special square dances to which the public is invited. Starting on page 12 you will find a partial list of these events. This list, of course, is updated each month in the Square Dance Date Book section of this magazine.

As far as conventions are concerned, there are many slated for the coming years. The 28th National Square Dance Convention is scheduled for Milwaukee, Wisconsin, June 28 to 30, 1979. The Canadians, who produced their First National Convention last year, will be holding their Second Biennial Convention in the eastern portion of Canada in 1980. The Australians hold their 1979 National Square and Round Dance Convention in Perth in

June of this year. (For information you should write Bill Matthews, 10 Carolyn Avenue, Narrabeena 2099, NSW.)

If you're heading for Japan, keep the dates September 15-17 clear to attend the All-Japan 17th National Convention in Kinugawa. (For information write Tac Ozaki, 344-9 Kita Oizumi, Nerima-ku, Tokyo 177.) The dancers throughout Europe have been producing an outstanding Fall Roundup each year for over twenty years. (For information write Ilse Wersin, Meistersingerstr. 102, Munich 81, Germany.)

How Important Are the Big Ones?

"Frosting on the cake" is what these big dances originally started out to be. "Finish your class, work hard during the club year, then come and celebrate with all the other dancers at the Spring Fling" was the original intent behind the festivals, roundups and hoedowns. Having the opportunity to meet the other dancers in the area, to listen to callers that one wouldn't normally get to enjoy and to be overwhelmed by the immensity of the event in comparison to the home club atmosphere were some of the purposes and rewards of these large affairs.

Of course, the big dance was never intended to take the place of the club dances, nor to compete with them, for the club was, and is today, the hub and center of the activity. The area associations originally put on these big dances as just one of the services they provided for the club members in their area. The club is *what square dancing is all about* and while the club dance provides an opportunity for all the members to share in the various responsibilities, most dancers attend a festival free of responsibility — to just go and have a good time.

The competition for the "biggest and the greatest" may have reached the saturation point but these festivals, roundups and conventions appear to be here to stay. They can accomplish much by underscoring the importance of good costuming, by impressing on dancers smooth dancing habits through workshops and clinics. They bring into an area top rank teaching and calling talents that many area dancers might not otherwise have an opportunity to enjoy. As long as these plus factors remain the goal and objective, the big dances will continue to be with us.

a few TIPS on producing a big one

PROFESSIONAL ORGANIZERS in fields outside of square dancing marvel that amateurs can produce such outstanding events with little or no prior experience. What is the secret? How do these big dances "get it all together"? How do the dancers who have never had special training manage to rent a large facility, line up the calling talent, plan a program, publicize the event and attract hundreds, sometimes thousands of participants?

Part of the answer is in the very word *amateur*. As defined by Webster, amateur comes from amator, meaning lover. Or, to be more explicit, an amateur is one who loves what he is doing and the end result of these big events usually reflects this feeling.

Some Words of Advice

We have queried a number of individuals who at one time or another have served as head of a festival or convention, and we've asked them for specific bits of advice that they might pass along to others. Here are some of their suggestions:

A number of those queried suggested the importance of *follow through*. "I tell my committee heads what I would like to have them do. A short time later I remind them of what I had told them. Then later I remind them again." However, "If you assign a task, it's fine to follow through but don't try to do all the jobs yourself." This caution was repeated a number of times during the interviews.

"Your big event, whether it's an area festival or a National Convention, should have some theme or cohesiveness," one past convention general chairman told us. "All the parts should come together so that the participant has the feeling that this has been a cooperative rather than a competitive venture."

For New Chairmen

To the new general chairmen goes this advice gleaned from a number of veteran leaders: "Know what is going on at all times. Be sure that your co-workers are on top of



their jobs. The day before the convention is no time to make changes." "Check your overall program to make sure that the individual schedules do not conflict with each other." "When it comes to selecting your various working committee heads, select people with whom you can communicate but don't simply choose someone because he's a good friend. Seek those who appear to have talent if not actual experience in the task they are going to undertake." "Labor that is donated is often the most expensive. You may feel the necessity of accepting the offer of someone to do the publicity work simply because the offer was made. Wait before assigning the responsibility and find a way to determine if the individual has the knowledge and ability to handle the job." "Even though the job carries with it no salary, you are in a position to make it important enough for the right person to step forward and make himself available for each of the tasks."

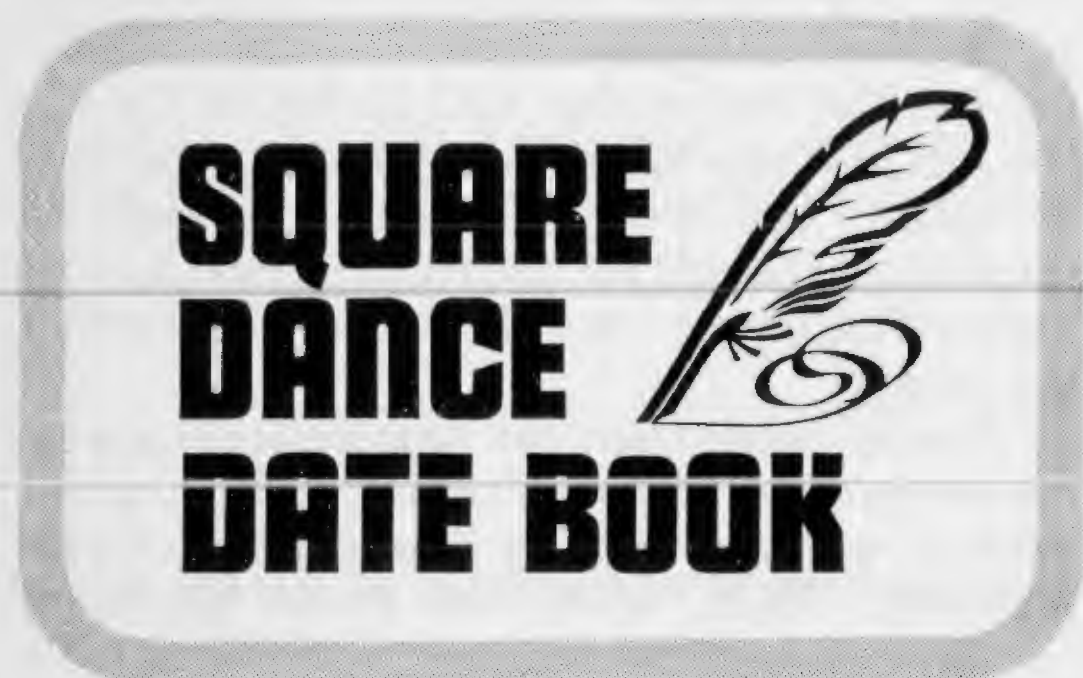
Finally, more than one past leader suggests the importance of praising the efforts of the various workers during the course of the planning. Then, when the event has been terminated and the committee reports have been turned in as an aid to next year's workers, make it a point to express your gratitude. Saying "thank you" is no big deal, but when you think of it as a form of remuneration for a worker's time in terms of months or perhaps even a year, then it is important.

As Chuck Jones once said when referring to a mammoth square dance event where there was both work and love involved, *only the love must show*. This is a good point for all future chairmen to remember.

Some of the BIG EVENTS of 1979

WHILE IT'S A LITTLE EARLY to make out a schedule of all the big dances coming up during the balance of the year, here is a good start. These additional Big Events listings will appear in the Date Book the month prior to their occurrence and then again in the same month in which the event takes place. Deadline for dates to be included twice is the first of the month three months prior to the month the event is to be held.

- Mar. 1 — Trail-In Dance, VFW Club, Mobile, Alabama
- Mar. 1-3 — Texas Assn. of Single S/D, Convention Center, Amarillo, Texas
- Mar. 2 — 2nd Anniversary Dance, City Hall Annex, Clearwater, Florida
- Mar. 2-3 — 6th Annual Spring Fling, Arena, Norfolk, Virginia
- Mar. 2-3 — 26th Azalea Trail Festival, Municipal Auditorium, Mobile, Alabama
- Mar. 2-4 — Coffey's College, Western Hills Lodge, Sequoyah State Park, Wagoner, Oklahoma
- Mar. 2-4 — Get Away Weekend, Hospitality Inn, Fort Wayne, Indiana
- Mar. 8-10 — 20th WASCA Festival, Sheraton-Park Hotel, Washington, D.C.
- Mar. 9-10 — 24th Sweetheart Festival, Downtown Holiday Inn, Jackson, Miss.



- Mar. 9-10 — SWASDA Annual Spring Festival, Civic Center, El Paso, Texas
- Mar. 9-11 — D.J. Caper, Balmoral Woods Inn, Crete, Illinois
- Mar. 10 — 27th Annual Spring Festival, Lexington, Kentucky
- Mar. 16-17 — 8th South Georgia S/D Jubilee, Mathis City Auditorium, Valdosta, Georgia
- Mar. 16-18 — 13th Annual Festival, Kern County Fairgrounds, Bakersfield, Ca.
- Mar. 16-18 — Mardi Gras, Pantlind Hotel, Grand Rapids, Michigan

- Mar. 17 — 13th ORA Spring Swing, Bell Municipal Auditorium, Augusta, Georgia
- Mar. 23 — Fun 'N Sun Festival, Jr. College Campus, Clearwater, Florida
- Mar. 23-24 — 8th Spring R/D Festival, NW Multipurpose Center, Salt Lake City, Utah
- Mar. 23-24 — Shasta Cascade Jamboree, Civic Auditorium, Redding, California
- Mar. 23-24 — Great Smoky Mt. Festival, Gatlinburg, Tennessee
- Mar. 23-25 — Fun Weekend, Turkey Run State Park, Marshall, Indiana
- Mar. 23-25 — Advanced Weekend, Kings Island Inn, Mason, Ohio
- Mar. 24 — 11th S/R/D Festival, John Wayland School, Bridgewater, Virginia
- Mar. 24 — Cottontown Hoedown, Cook Convention Center, Memphis, Tennessee
- Mar. 24 — 8th Bavarian S/D Festival, Bamberg, Germany
- Mar. 25 — 11th Annual "Dance Off," Murat Shrine, Indianapolis, Indiana
- Mar. 30-31 — South of the Border Festival, Belle Clair, Belleville, Illinois
- Mar. 30-April 1 — Honeymoon S/D Weekend, Burr Oak Lake Lodge, Glouster, Ohio
- Mar. 31 — 2nd Annual Festival, Civic Center, Ruston, Louisiana
- Mar. 31 — 8th Annual FLAC FEST, Broadway School, Elmira, New York
- Mar. 31 — Live Music Festival, Storden, Minnesota
- Apr. 6-7 — 17th Iowa Convention, Blackhawk College, Moline, Illinois
- Apr. 6-7 — 26th Alabama Jubilee, Municipal Auditorium, Birmingham, Alabama
- Apr. 7 — 16th Anniversary Dance, Coliseum, Pigeon Forge, Tennessee
- Apr. 7 — Calico Hullabaloo S/D, Calico Ghost Town, Barstow, California
- Apr. 8 — Doll Dance Reunion, City Hall Annex, Clearwater, Florida
- Apr. 14 — 13th Annual S/D Festival, Monroe Civic Center, Monroe, Louisiana

(Please turn to page 90)

PEER PRESSURE

*What part does it play
in modern square dancing?*

*By Jim Schnabel, Alexandria, Virginia
Reprinted from WASCA Calls 'n Cues, Oct. '78*

AMERICANS ARE fond of spicing up the language with "in" words and phrases. Right now the term "peer pressure" is getting a big play. Usually we apply this term to the powerful influences that their contemporaries exert on our young people. The drug culture flourished because of peer pressure. The atrocious cacophony of unbelievable noise that passes for music with the newer generations is perpetuated by peer pressure. All in all, I would say that our society is worse for peer pressure. But this is not the full story. Peer pressures are active in square dancing and, I am afraid, to our detriment.

We are all, in varying degrees, sensitive to the criticism and opinions of other dancers. There is nothing wrong with this, of course, until it begins to affect square dancing adversely. And this is just what has happened over the years with respect to the care and training of newer dancers. Because of peer pressures new dancers cannot wait to move onward and upward, most of the time much too rapidly for their own good. Were it not for the influences that are exerted on them, particularly by well-meaning experienced dancers, I feel that most dancers in the learning stages would be content to dance for a longer period at a more comfortable level, until they had really acquired the necessary motor skills and had completely mastered the basics.

Rotation a Problem

As it is, far too many learning couples plunge eagerly forward to plateaus for which they are not prepared. In so doing, they sacrifice their chances to really enjoy the essence of true, friendly square dancing, comfortable and confident of their abilities. Some survive. Far more drop out in frustration — simply because they were not ready for what they

were trying to do. We callers cannot be excused of blame since we are responding to peer pressures, economic pressures and probably several other types of pressure by trying to cram all the new basics, experimentals etc. into 30 or 40 lessons. Things get pretty frantic toward the last of the teaching season and there is a heavy attrition.

In a perceptive talk to NCASDLA callers last month, Chuck Stinchcomb stated a belief that we might all be better off in the long run if callers would agree to teach and use in their classes during the first year of class only the "Extended Basics." This would mean going more slowly and deliberately in the teaching/dancing processes, but in this way every dancer could lay down a solid foundation for himself. And he could miss a month of dancing without having to quit or start over. The later Mainstream movements and all that come after could await a second year of classes.

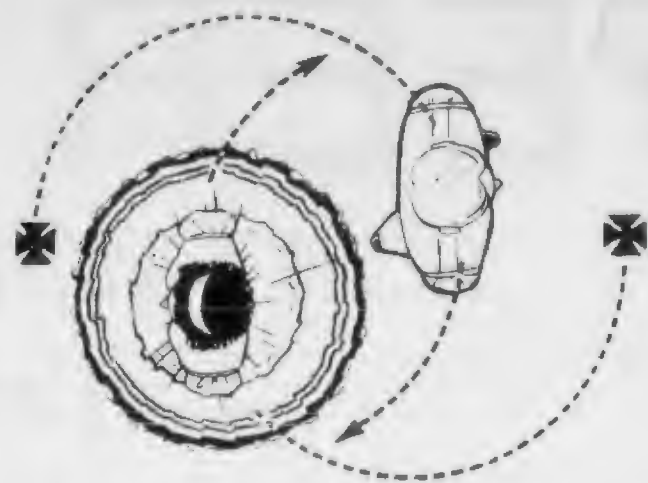
In order to do this, of course, "peer pressures" would have to go out the window. Every caller/teacher and dancer/angel would have to cooperate and support the program. But the rewards would be worth it.

It's dead certain that something is going to have to give. Our present pattern places far too great an emphasis on "survival of the fittest." As time goes on I suspect that we are going to find the "fittest" becoming fewer and farther between.

OUR AUTHOR

Jim Schnabel has long been associated with square dancing. A leader in the Washington, D.C. area, Jim is a veteran caller/teacher. A writer by profession, Jim is a recognized military historian. He and his wife, Elaine, have contributed much to square dancing.

SMOOTH DANCING



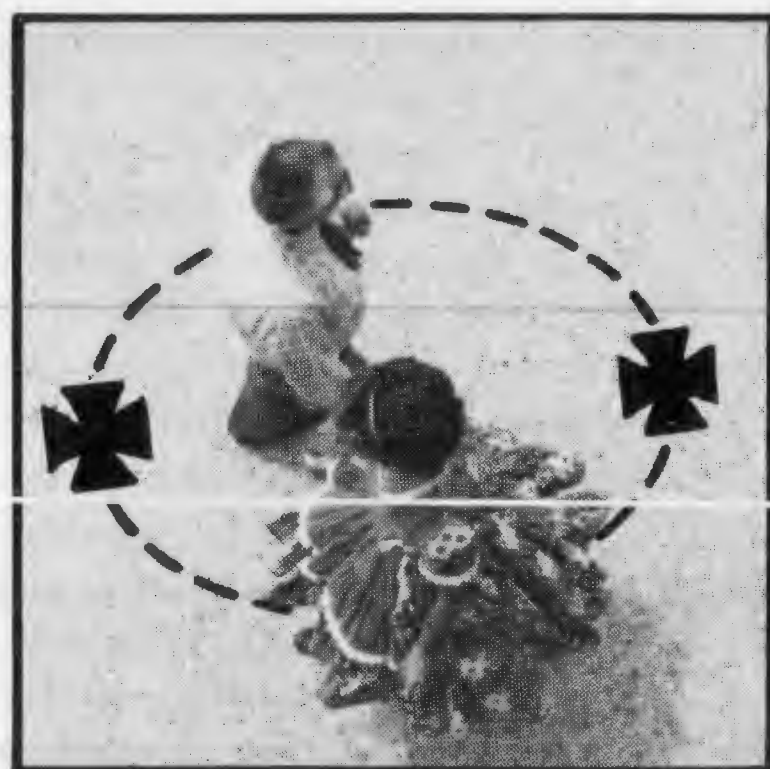
AS YOU MAY HAVE NOTICED, the 28th National Convention coming in June has as its theme *SMOOTH and Uniform Dancing*. Up to this point much emphasis has been placed on *smooth* but what about *uniform*? Does this mean that many of our traditional styles are to be forgotten, tossed out of square dancing forever? Of course not.

Uniformity in dancing applies to our contemporary dancing and even then it's not to be confused with a regimented style where every little finger is just so and when the elbow doesn't tilt at 45°, the culprit will be drummed off the floor. *Uniformity* or *standardization* recognizes that dancers today are constantly

on the move. They take pride in being able to dance anywhere in the world and in following the calls of any caller (for his calls are uniform with all other callers) and in dancing with all other dancers.

Uniformity means that a caller can depend upon a call as a carpenter depends upon his tools. He *knows* what it will accomplish. A dancer is able to relax because he has been taught that a certain call requires a specific reaction on his part and, if this reaction is the same with all those he meets in the square, he's going to get maximum pleasure from his dancing. It's that simple. It's not a police situation but it does point up the fact that square

DO SA DO





CIRCLE TO A LINE

dancing has arrived where it is today, with millions taking part, because we can have confidence in what we're doing.

Standardization has been realized through many years of dancing. Uncomfortable styles have, for a great part, been discouraged and most have disappeared. Our Associations and independent callers have gone along with CALLERLAB and The American Square Dance Society in adopting certain styles as those most universally followed and, as a result, much of our choreography today is built around these standardized figures.

Here, as an example, are three of our most simple basics and the standard methods suggested for dancing them. (1) *Do sa do*. "It's back-to-back you know." It's not a swishing,

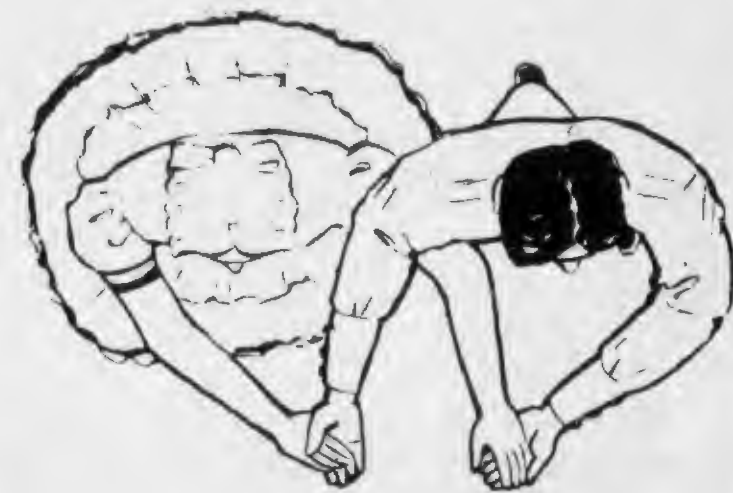
spinning or swinging movement. If a caller wishes some other form, he will use some term other than *do sa do*.

(2) *Circle to a line* is only difficult if the lady at the end of the line does her "turn under" too early and as a result has to back up to the line rather than moving forward as shown here. If the caller wishes you to use another method, he will use a different command.

(3) Today's *promenade* allows the man complete control in *guiding* his partner and it insures the caller freedom to use it for a back track and all other accepted basics.

Respecting uniformity in dancing styles is not restrictive. On the contrary — it allows almost unlimited freedom in developing the dance.

STYLING TIPS are featured with each of the Basics in the three Illustrated Basic Movements Handbooks. These invaluable guides help stress the importance of smooth and uniform dancing.



PROMENADE

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS

Dear New Dancer:

Tempus fugits. Here it is March already and if you're beginning lessons started last September, you may be thinking about completing them in the next couple of months. Of course, there are more figures to be taught but the most important thing is that by now you are dancing automatically and reacting to each call without having to stop and reason it out. There's always more to learn but once you're well grounded in the Mainstream basics, the rest should be fairly simple.

What about the future? How does one learn the additional basics once he has completed his initial lessons? Different areas and even different clubs in each area have worked out

methods that make it possible for dancers to keep abreast of whatever plateau they may chose for themselves. Workshopping is a common practice. In effect workshopping is an extension of class time. In a workshop session, whether it's just one tip in an evening of dancing, or if it takes an entire evening, your caller/teacher will introduce additional movements, as necessary, but he will also work on the trouble spots, and help you to improve your styling as a dancer.

Much of what happens after graduation depends upon the amount of time you wish to devote to square dancing. In many areas where there is not a large square dance population, there may not be a problem of making a choice. Clubs may be primarily in Main-



stream category and the caller will gear what he calls to those who are dancing in the group.

In large square dance communities, you may have an opportunity to select a club that dances just the Mainstream Basics, or the Extended Basics Plateau or even in the initial Basics Program. There will also be those groups that take on the PLUS ONE and PLUS TWO and the Advanced and Challenge programs. You'll find these labeled in your local directories and your caller undoubtedly will explain them to you when he feels the time is right.

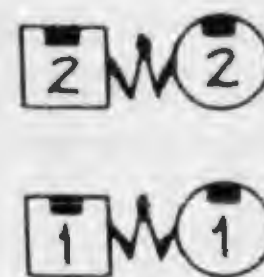
HOW WE DANCE

At this point in your dancing you are becoming familiar with many of the sometimes complex basics. Interestingly enough, even the tough movements become simple as you have an opportunity to practice them over and over again. It is important that each move-

ment is learned and practiced *correctly*.

When you start working on the wheel and deal (68 on CALLERLAB'S family grouping, 53 on the SIOASDS suggested order of teaching), you'll note several helpful tips in the Extended and Mainstream Basics Handbook. First of all, you'll see in the first photo in our series that the couple on the left end (the dancer's left in the way they're facing) steps forward as the pattern starts. This allows both couples to wheel *in* without interfering with each other. In a total of four steps the couples blend from a line to a formation where (in this particular setup) one couple is directly behind the other.

The wheeling action and the adjusting called for in wheel and deal will come up over and over again as you are introduced to other movements. The interesting point here is that, although you will be dealing with different basics, the same principles of body mechanics will generally hold true.



tips for ADVANCED DANCERS

By Ed Foote, Wexford, Pennsylvania

IN ROLL CIRCULATE/

OUT ROLL CIRCULATE

Definition: In Roll Circulate: From parallel ocean waves, the end dancer facing in does a circulate, the other three in the wave roll sideways toward the spot vacated by the end, and occupy the position adjacent to where they started and facing the opposite direction. Out Roll Circulate: The end dancer facing out does a circulate, the other three in the wave roll sideways to the adjacent position.

Problem: The three dancers do not know which way to roll.

Tip #1: The person doing the circulate should raise his free arm (left arm if started from right-hand waves) up high. This will enable the other dancers to more easily see who is circulating, and thus know which direction to roll.

Tip #2: Upon hearing the call, everyone should turn his head quickly from side to side to see where the circulator is (don't just keep your eyes staring straight ahead and wait for something to happen). Now those doing the roll can see where they should go and do the roll with confidence, and not have to worry whether the circulator raised his arm or not.

TRADE CIRCULATE

Definition: From parallel ocean waves or two-faced lines, those facing out trade with each other while those facing in circulate across on a diagonal.

Problem: When done from ocean waves, the entire set appears to dissolve for a moment before coming back together. This can cause people to lose their orientation and not know where to go.

Tip #1: Point at the person you are working with. This applies to both the traders and the circulators. It causes eye contact to be made and helps you "lock on" to the position you are going to. In addition, it helps a weaker dancer be confident of where he is going.

Do not overexaggerate the "point" — do it only enough to establish eye contact. While some might say that this is a crutch and is not

necessary, the vast majority of advanced dancers (and even challenge dancers) do use the "point" because it helps insure the success of the set.

Tip #2: Remember that ends always become centers and centers always become ends on this call. If you can notice whether you are an end or a center at the start, it will help you know where to go.

DANCING TIPS

1. Think in terms of success for the entire set, not just yourself. If you only do the calls yourself with no regard for what the others in the square are doing, the set may break down and you will be standing along with everyone else. Watch others in your set doing the calls at the same time you are doing them so you can be ready to lend assistance if necessary.

2. Keep your eyes moving constantly to see what is happening. Do not just stare straight ahead — dancers who do this often break down because they cannot see the "big picture." Also, keep your eyes up, not down. Some people feel that watching the floor helps them find their position better, but then they do not know what the others in the set are doing. A good dancer can see the positions in the set by keeping eyes up. Practice doing this and don't fall into the bad habit of watching the floor. You will help the square dance better and you will certainly look better to others who are watching you.

3. In a diamond the centers *always* take hands and the points *never* take hands. Unfortunately, many dancers are never told this. Thus, all four dancers will have their hands touching in the center of the diamond. This causes confusion for all on calls such as "flip the diamond" and "cut the diamond." There is a momentary hesitation while everyone tries to decide whether he is a point or a center, and now the dancers have to race to catch up. It is all right for the points to briefly point at the center of the diamond to establish good position, but the hands of the points should never touch. Always keep this in mind.

Balanced Buckets

By Nell Eblen, Wichita Falls, Texas

HAVE YOU EVER SEEN someone carrying twin buckets on a fitted wooden yoke which, to be carried successfully, must have two equally filled buckets? Tuck away this idea of balanced buckets with an evenly distributed weight, for sometime you may find it's an answer to a need.

May I give you an example where square dancing helped balance a personal loss. Recently we received a letter from enthusiastic graduates of our Throckmorton Toetappers Club. Their lives had been devastated by a senseless killing of her brother, a school principal, by a student. Grief, loss, bitterness and other complications that followed this tragedy were softened by friends they found in a beginners' square dance class. Their letter reminded us of this.

We who have enjoyed square dancing which can replace worries and chores with happiness and relaxation have learned that we can fill our buckets with many things. We put in equal amounts of exuberance and common sense. We balance our dancing with relaxed levels and challenge. Along with experience and adeptness we put in equal amounts of memories of being a beginner or a "stranger in the midst." And we have found that balanced buckets help us continue in this "funtastic" activity of calling and teaching. The yoke of caller/teacher isn't all glamour as it may appear. Yet when we feel that our buckets are getting too heavy or out of balance, then



comes a letter, a visit, an encounter from the past, and greatest of all — an opportunity to share the friendship of square dancers.

"Nothing hurts quite as much as being shut out," and equally distressing is the shutting away of oneself. A Solo Club which it is our privilege to work with often has one or more who enters the group and seems to be carrying "unbalanced buckets." It isn't always easy to get them on the floor as they'll say, "I just came to watch." But once they try it we find another balance for our buckets as pure pleasure shines on their face. This group surely balances our buckets with its loyalty and kindnesses.

The years are beginning to be counted by scores now and we are looking forward to additional time to put more gratitude into one bucket to balance all the wonderful intangibles this avocation has afforded us. If you ever wonder if it's all worth it — check your buckets. Perhaps like us you have seen square dancing from the crowds and exhibitions at a National Convention to the timid and unsure beginner. All more balance to our buckets. The praise and adulation certainly are welcome in one bucket for they help balance the time spent, efforts of unfruitful, attrition, etc. in the other bucket.

Have you checked your burdens lately? If so, I'll bet you've discovered that square dancing helps you keep your balance.

☆☆☆

THE 1979 PREMIUM RECORDS

The shipment of the current Premium Records was delayed several weeks last October and November due to production problems. These problems have since been corrected and we hope that by now everyone has received the records ordered. You can figure on from three to six weeks for an order to reach its destination in North America — longer for countries overseas. If you have not received premium records which you ordered prior to January 15, 1979, please let us know so that we can take positive action. We do regret the delay and definite changes are being made to insure much more dependable service in the future.

The Square Dance Hall that Serves Two Purposes

D. N. "SLICK" FOX and his wife, Melba, graduated in April, 1968, from a square dance class held in an old grange hall seven miles from their home in Bend, Oregon. Today they are the owners of their own square dance hall located just 200 yards from their back door. Many factors led to the construction of "Fox Hall," the most noteworthy "Slick's" love of square dance calling. "Slick" began his calling in July, 1971, with the Bachelor Beaus Square Dance Club. This group continued to dance in the old grange which had only one redeeming feature, a maple floor. The hall held eight squares and soon became too small. In addition, the grange was not noted for its acoustics or means of cooling and heating. The latter was accomplished by an old wood stove which would begin heating in earnest about the end of the second tip and no one could cool it down. Several years of attempts to find a more suitable location were unsuccessful.

The Foxes realized they already possessed two very important requirements for constructing a square dance hall: They owned six acres of land outside the Bend city limits and "Slick" had been a carpenter for 13 years. They started considering the possibility of building. Hoping this might someday become a reality, in 1975 the Foxes purchased the temporary outdoor floor erected in Bend for the Oregon State Square Dance Festival.

In 1976 two more factors added to the now overwhelming list of reasons for them to seriously consider building. A graduating class of eight squares and a surprise raise in rent for the grange were, according to the Foxes, "the very last straw."

After obtaining an uncontested conditional use permit, construction started in April, 1976. Any fears of not having enough operating capital were soon solved. The cement was barely set on the foundation walls before an enterprising young minister, Reverend Don Zygutis, found what he was looking for. Rev. Zygutis had kept a constant check on building permits issued in the Bend area hoping to find a building in which he could enlarge his small day care center, then being held in the church. His futile attempts to find a building had paralleled those of the square dance club.

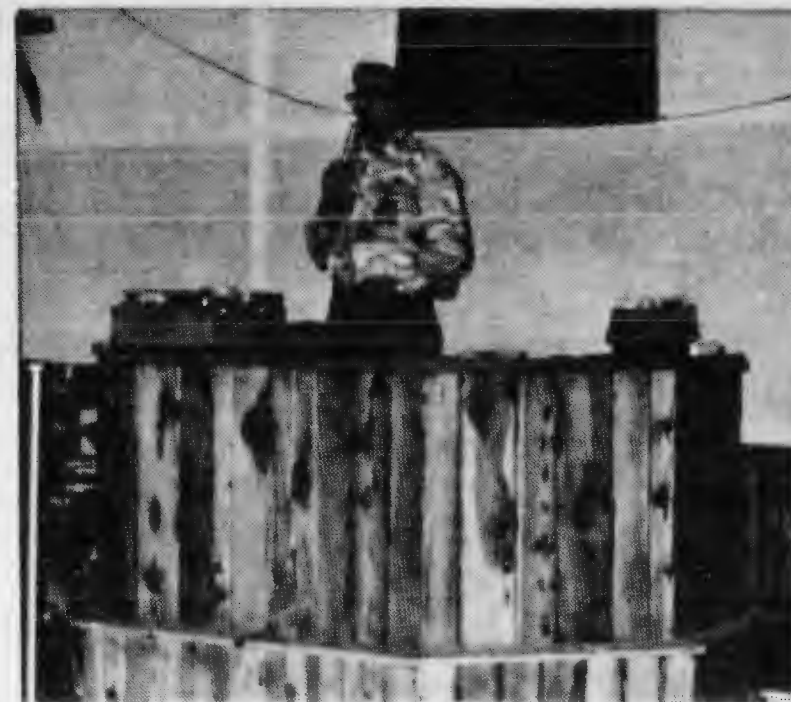
Two in One

Rev. Zygutis and the Foxes put their heads together. Plans were revised to accommodate children in the daytime and square dancers in the evening. Zygutis started with six youngsters just a few days after the Bachelor Beaus held their first dance in Fox Hall on July 1, 1976.

The building is constructed from standard 2'x4' framing — outside board and bat; inside paneled walls 4' high and then above that and across the ceiling 4'x18' sheets of Tectum are attached. This material, which looks some-



In the daytime this main area serves as school for some 90 youngsters. Moveable dividers and cabinets identify modular play and teaching areas. All the supplies, toys and equipment fit into the self-contained cabinets.



thing like "Triscuits," is made of excelsior and gives the hall excellent acoustics.

The hall is heated electrically (electricity is relatively inexpensive in Bend) and cooled by six ventilating holes in the ceiling which can be opened manually by a long pole. In the hottest evenings two large portable fans plus the fans from the forced air furnace assist the natural circulation.

The building measures 56'x92' with a dance floor 40'x70'. The 3/4" particle board floor is painted with a porch or deck enamel and waxed with a medium Johnson's wax. This protects it from the children during the daytime and allows for a suitable dance surface in the evening. If it ever gets a bit tight, a light sprinkle of baby powder loosens it up. Both dance groups and the day care center cooperate and sweep up after each session so that the next occupant finds a clean hall.

In addition to the dance floor, the building includes an entry way with space to hang coats, two restrooms, a furnace room, a kitchen and a dining hall — all of which are used by both the day care center and the dancers. An office is maintained by the Foxes and a nursery is used exclusively by the day

care center. Each operation carries its own insurance.

Word of the facility has spread rapidly and the Foxes receive several requests weekly from local residents to rent the building for wedding receptions, special parties, church services, political meetings, etc.

Today with the addition of another building constructed by the Foxes for the exclusive use of the daycare center, Rev. Zygutis and his staff can accommodate 135 children. The occasional problem which arises from the double usage of the "square-dance-hall-day-care-center" are ironed out by the Foxes and Rev. Zygutis with the knowledge that each exists because of the other.

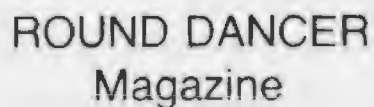
These days square dancers in Bend have a comfortable building to attend dances, workshops, round dance classes and beginner lessons given several times a week by the enthusiastic "Slick" Fox, and local parents find a day care center that caters to their needs from 6:30 a.m. to 6:30 p.m.

"Slick" and Melba Fox are convinced that happiness is owning your own square dance hall while providing your community with a much needed facility.

Above (left to right) an easily identifiable sign directs dancers to Fox Hall. Gene and Pinkey Knott of Tygh Valley and Char Glading of Sun River, Oregon, at the entrance to Fox Hall. It's "Slick" Fox at the mike for another evening of dancing pleasure.

Evenings are dance time and with all the school equipment folded up and rolled out of the way the main area is converted into a roomy, comfortable square dance hall.






Area Rounds of the Month (ROMs) are listed with a wide coverage from different states. A compilation of votes resultings in a Top Ten listings is given as well as current rounds broken down into S/D Level, EZ In-

The layout of the magazine is easy to follow and to read.

ON LONESOME ME



I'M SO LONESOME I COULD CRY

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Traditional Treasury

By Ed Butenhof

PEOPLE ASK WHERE TRADITIONAL dancing is done. Strictly speaking, some would say it's only traditional if done *in that community* and *in that manner* for a long time. I prefer to think of traditional as a style — easily taught, smooth and fun, a style which can be transplanted as long as the essentials are retained. The Pinewoods (Mass.) Camp of the Country Dance and Song Society is one place where that kind of tradition is taught, transplanted and spread. Barbara and I had a ball there last summer. Two of the staff were Sandy Bradley from Seattle, Washington, and Tony Parkes from Bedford, Massachusetts. They're both fine (but quite different) traditional callers.

SANDY'S INSIDE OUT

(Use any good fiddle hoedown)

**First couple lead right and circle left,
Back to the right single file**

(left hand on left shoulder of the one in front)

**Take hand on your own shoulder with your
right and lift it over own head**

(you'll now be in an inside out circle)

Circle left that way, first couple

(man on right, lady on left) **turn back**

To back (or as Sandy says, "butt to butt")

**And back under own arch, pulling the other
couple thru** (don't drop any hands),

Circle left, ladies chain (back to partner),

Swing opposite, swing partner (can end there
or go on to pick up third couple and then fourth
before starting again with second lead)

(The "dishrag" pull-thru works with any number of
couples in the circle — try it)

We join researcher Butenhof in thanking those of you who have been sending in "Traditional Treasures." Many of the old dances are no longer in print and it just may be that you have in your memory some of the goodies of yesterday that should be preserved. Send the material to us here at the magazine and we'll see that it is relayed to Ed.

TONY'S STAR BREAKDOWN

(Use "Kitchen Junket" (Fretless LP200)
Tony's marvelous dance record)

Four ladies right hand star (8),

**Allemande left with partner once and a half
around (8)**

Four men right hand star (8),

**Allemande left with partner once and a half
around (8)**

Man balance (4) and swing (12),

The right hand lady (in her place)

Promenade around back to her place (after all,
it's only fair to have the men move once in
awhile)

(Repeat three more times)

Anyone seeking more information on Pinewoods Camp can write to the Country Dance and Song Society, 55 Christopher Street, New York, New York 10014. Ed's address again, if any of you would like to share *your* traditional material is:

399 Cobbs Hill Drive
Rochester, New York 14610

☆☆☆

From our collection of old books the following titles stand out as being good ones for traditional buffs. While many of these have been out of print for many years, copies may be available from time to time from veteran callers *hanging up the microphone*, from record dealers, and from the various archive centers. Check these to see which ones you have:

12 Home Made Square Dances by Charley Thomas (1948); **Square Dancing as called by Bill McGrath and his Ace Callers** by Bill McGrath; **You the Square Dancer** by Carl V. Larson (1954); **Square Dance Instructions** by Betty Casey (1949); **Places All** by Canadian Square Dance Association (1950); **Square Dances of the Southwest** by Butch Nelson; **West Texas Square Dances** by Jimmy Clossin and Carl Hertzog (1938); **Herb's Blue Bonnet Calls** collected by H. F. Geggerson, Jr. (1937)

TAKE A GOOD LOOK

a feature for dancers

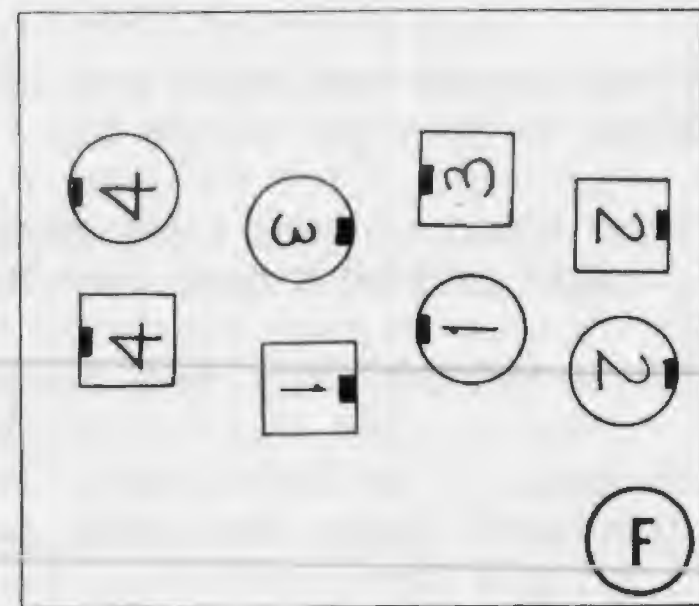
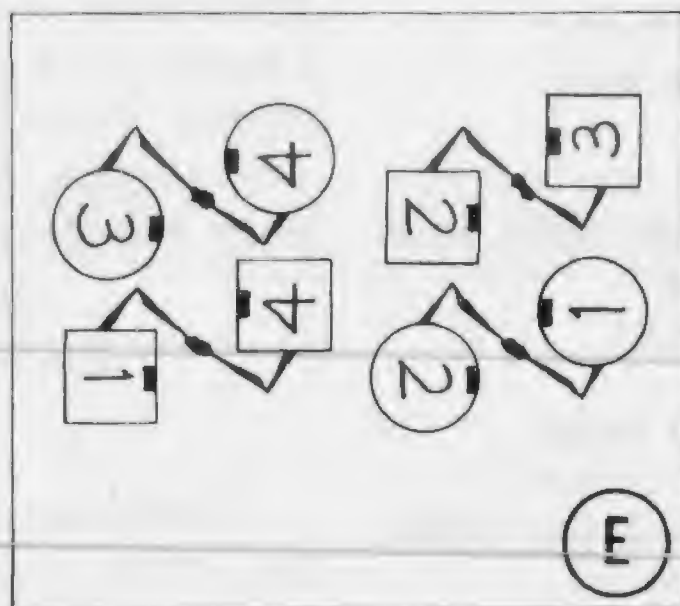
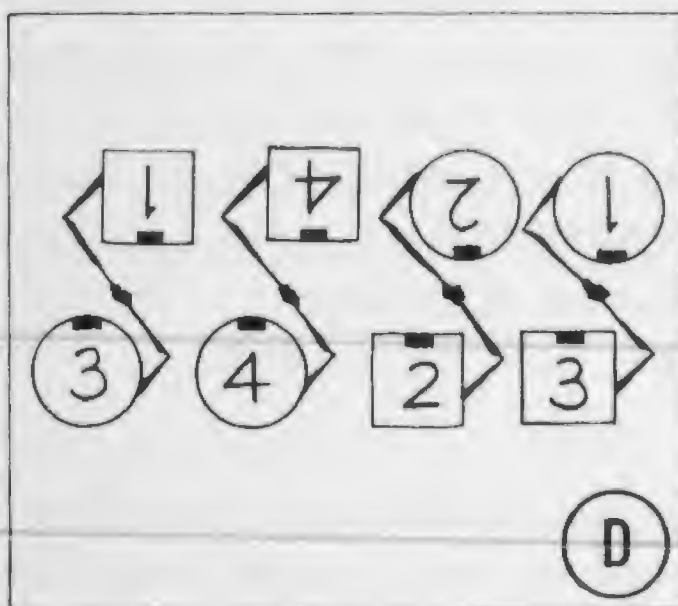
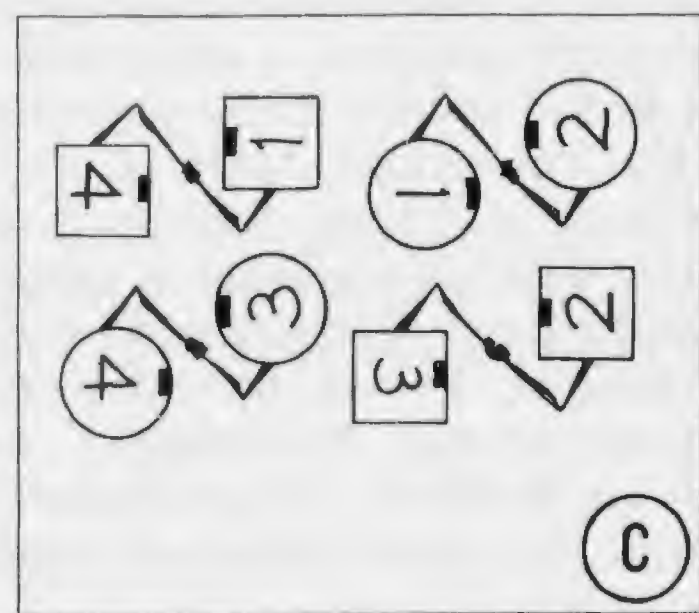
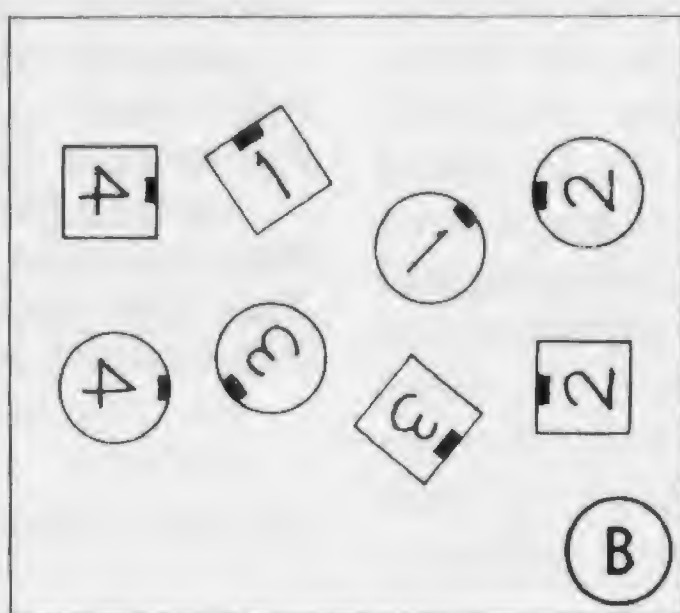
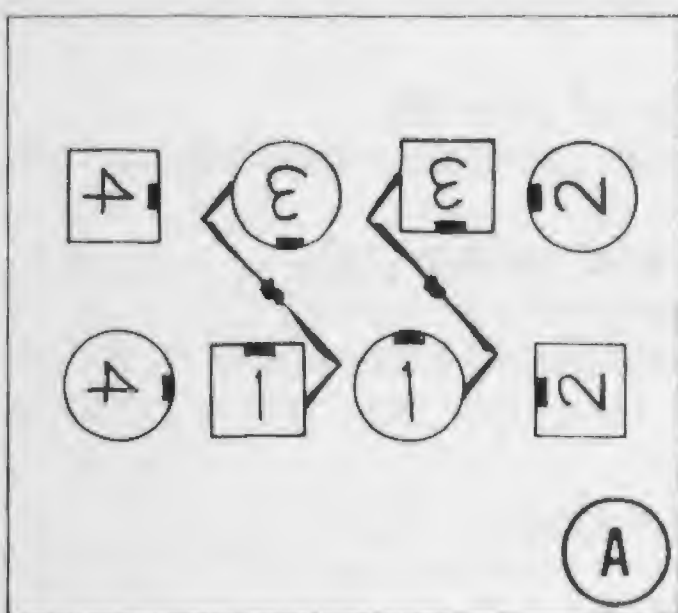


JOE

BARBARA



Split Square Thru has been with us for awhile but it still manages to provide a bit of trouble.



BARBARA: We notice that our dancing is tending more and more to correspond with the CALLERLAB plateaus and we imagine it will just be a matter of time before these plateaus are completely followed in our clubs. The reason I bring this up is that we continue to dance figures that we've been doing for years which have become a part of our dancing repertoire but are really not on any CALLERLAB list. Last month, here in the column we touched on Rip 'n Snort. This past month we reviewed a figure our caller enjoys playing with every once in a while.

JOE: Split Square Thru is a member of the square thru family. It starts out with two couples and suddenly expands to involve everyone in the square. Let's take a look at it.

BARBARA: Starting from a square, the head couples begin as they might with a regu-

lar Square Thru. They give a right to their opposite (A) and pull by. They then turn their back on their partner (B) and face the outsides.

JOE: Here is where the *split* comes in. Ignoring those they started with they start working with sides. They give a left hand (C) and in effect continue the square thru.

BARBARA: They pull by and turn to give a right hand to the next (D). They pull by, turn one-quarter and give a left to the next (E). Pulling straight past they have completed the movement (F), the actives having given four hands, the inactives, three.

JOE: In the final diagram we show the dancers slightly offset as they would be, having just pulled by the last person. However, we are accustomed to adjusting and those in the center would find no difficulty in doing a centers square thru or pass thru etc.

The Dancers

Walkthru

IDEAS FOR ST. PATRICK'S DAY

THE CLOVERLEAF SQUARES of Baltimore, Maryland, appropriately enough have an Irish theme which they pursue in various ways. For example, the club angels are presented with little leprechauns which they wear. And club caller, Jim Prouty, has a green derby which is a club tradition.

In addition to wearing the derby during an appropriate dance, Jim also uses it for the following stunt which your club might like to try.

At the start of a singing call, he gives the hat to someone who is not dancing in a square (usually a lady). As the call progresses she places the hat on another lady and takes her place in the square. That lady, in turn, goes to another square, puts the hat on a lady and takes her place, and so on. The mixing adds to the enjoyment of the party.

Battle of the Sexes

Jim also writes that occasionally he uses the following as a gimmick. He asks those who would like to participate in it to form squares either of men only or of women only. Those who do not wish to join in are invited to square up in normal squares at the back of the hall.

Then he proceeds to call a regular tip of pater, starting by calling some square thrus, swing thrus, scoot backs, etc. to let the dancers get accustomed to dancing in arky positions. Then, taking a brief pause, he asks that any square which breaks down from this point on to please leave the floor.

He says that to give the dancers a fighting chance he refrains from using star thrus, box the gnats, curliques, etc. and instead of calling "boys" run or "girls" trade, he uses "centers" and "ends" commands.

As the squares get more proficient with the

basics, he uses more difficult movements. When the "battle" is down to two squares, those watching on the sidelines cheer them on. It's strictly for fun.

☆☆☆

We're always on the lookout for clubs with interesting customs and traditions. What about yours?

BADGE OF THE MONTH



Just when you think you have seen every possible name for a square dance club, you find another novel approach. Such is this month's feature.

About two years ago, square dance lessons were held in the service center of the utility company in Lubbock, Texas. Most of the participants were company employees. Upon graduation and planning to form a club, the members decided to use the "Reddy Kilowatt" symbol of the company and to dress it up in square dance costumes. Thus the Kilowatt Kickers were born.

If you ever wondered what a kilowatt looked like when you turned something on or plugged something in, could this badge provide you with an answer?

Meet the APPLE DUMPLINGS

“**T**HEY CAME FROM the fields and the city streets; from the local populations and nearby communities. Merchants, farmers, housewives, teen-agers, middle-agers and senior citizens — all came together one September night to answer the call to ‘square up’ and Appleton City, Missouri, was never the same again.”

Thus write the presidents of the Apple Dumplings square dance club. If it sounds as though they are enthusiastic about square dancing, you’re right; they are. If it sounds like they are just a mite proud of their own club, you’re right again; they are. And justly so on both counts.

Take a brief look with us at this club profile. Remember that this type of square dancing,



Graduates in July 1978

multiplied over and over again in communities around the world, is what square dancing is all about.

Back in September, 1977, seven couples who were already active square dancers but Exhibition square at the Colonial Manor Nursing Home



who had to drive some forty miles to attend a dance, decided to see if they could arouse interest in their own area. They contacted caller, Tom Cave, of Sedalia, Missouri, who agreed to teach a class and assist in any way he could. In spite of many doubts, the response from the community and neighboring towns was overwhelming and 13 squares showed up for the first night of class. Of this number, 86 graduates decided to form a club and the Apple Dumplings were born.

Less than a year later, a second class graduated another 80 dancers and of these, 75 joined the club. This family club presently includes 13 children, 14 teen-agers and 132 adult members and all are active in a variety of community events.

In the annual Appleton City Fair, the club entered a float with the younger members of the club (ages 8-12) dancing on it. Furthering public relations with the community, the club has given exhibitions at a local nursing home and at the local schools. They also donate funds and assistance to the annual school carnival.

In return the community has supported the club with the Appleton City Journal giving free publicity on several occasions and the Appleton City school system allowing the club to hold its dances in the high school gym. While no rent is charged to the club, the members cheerfully do their own janitorial work and voluntarily donate to the school every four months the equivalent of \$10 per night. In addition the club had the gym floor completely refinished for the school this past year.

The club seems to have influenced the whole town. For example the local hardware store now closes at 1:00 pm on Saturdays to allow time off before the dance starts.

The original seven couples are still among the club’s most active members but the entire Apple Dumpling “gang” looks forward to a long and fruitful future in square dancing.

TWENTY — THIRTY — FORTY AND MORE TO COME

The WALKTHRU

LEST ANYONE THINK that square dancing is just a passing fad, take a look at these clubs which have survived, respectively, 20, 30 and 40 years and are still going strong! While in this instance they dance in Ohio, Michigan and Illinois, they are representative of clubs in many other areas who also are celebrating "china," "pearl" and "ruby" anniversaries and are looking forward to the Golden 50th.

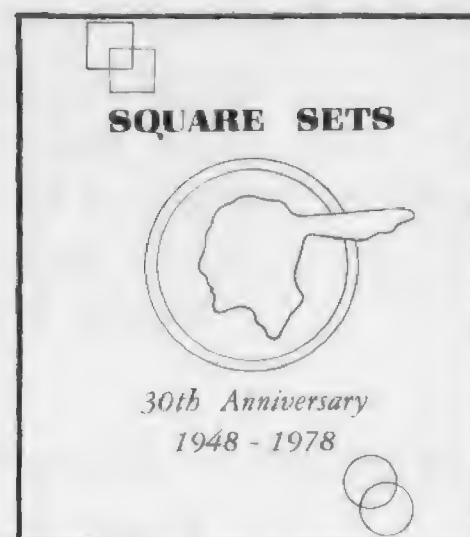
Congratulations to . . .

The Hillcrest Y Whirlers of Cleveland Heights, Ohio, who celebrated their 20th Anniversary last May. Dancing once a month from October to May, the club enjoys squares, rounds, contras and mixers with its original caller, Elsie Jaffe. Seven charter member couples are still actively dancing with the group.



Begun in 1948 under the auspices of the Pontiac Department of Recreation, The Pontiac Square Sets is the only survivor of five groups originally organized by the Department. In the early days, 12 callers handled the club and live music was the order of the day. Lessons weren't required as there were so few calls. Everyone would just walk through a new figure and a dance would be learned on the spot. Today three callers spark the club and Jim Thompson, one of these, answers the question as to how the club has survived: ". . . the callers worked at their job. When Western style square dancing started coming in, we decided as a club to make the change from Country. And the callers kept learning and taking training." After 30 years the club is

still growing, having recently graduated a new class and it has a full schedule of regular and special dances planned.



The first dances were held in a garage; present day classes are held in St. Andrew Presbyterian Church in Chicago, Illinois, with classes meeting on Monday nights and club dances on alternate Saturdays. The Hayshakers Square Dance Club still includes eight people who were original members. During its 40 years the club has enjoyed theatre parties, hayrides, special programs, participated in local exhibitions, all in addition to its regular dances. Today it still plans visitations to other clubs in the area.

ASSOCIATION FEATURES A CLUB-OF-THE-MONTH

FROM THE NEWSLETTER of the Square and Round Dance Association of Southwestern Michigan comes this suggestion aimed at promoting attendance and at the same time possibly assisting clubs with tight finances. Member clubs of the Association who would like to participate are invited to submit their club name, meeting place and time to the Association and to indicate at least two dates of dances at which guests would be welcome. This invitation, along with a short club history or a message from the club, will be written up in the monthly NEWSLETTER at the time that particular club is to be featured as Club of the Month.

A good way to promote inter-club visits, to get to know fellow square dancers and just to get better acquainted with square dancing within one's own area. Any other associations interested in following suit?

What are they Dancing? part 2

SINCE RUNNING THIS annual feature in our January issue we received these additional programs and thought you might like to compare what these folks are dancing with programs in your own area.

Paddock Lake, Wisconsin — Paddock Lake Squares — 8 squares — Caller Paul Baumann

Warmup Patter
Ragtime Piano
Coordinate/Ferris Wheel
Lay Down Sally
Track II

Wild About Honey
Ping Pong Circulate
King of the Road
Stroll and Cycle
I Never Knew

Grand Weave
Blanket on the Ground
Mixed Patter
Rhythm of the Road
Mixed Patter
I Write the Songs

Wheaton, Maryland — Sparklers — 13 years old — 10 squares — Caller "Sparkey" Carlton

Best Things in Life
are Free
Warm Up/Basic Patter/
Easy Figures
Fan the Top/Peel Offs/
Dixie Style/Teacup Chain
Walking Shoes
Stroll and Cycle/
Ping/Pong Circulate
Lay Down Sally
Two Steps at a Time/

Load the Boat
Rocking Pneumonia and
Boogie Woogie Flu
Trade the Wave/Follow
Your Neighbor/And
Spread Remake the
Thar/Box Circulates
All Wrapped Up In You
Triple Scoot/Track II/
Chase Right

Redneck in a Rock and
Roll Bar
Spin Chain the Gears/
Diamond Circulate/Flip
the Diamond
Don't It Make Your
Brown Eyes Blue
Review all patter/Relay
the Deucey
New King of the Road

Orange, Texas — Merry Mixers — 10 years old — 15 squares — Caller Joe LeBoeuf

Warmup Patter
Knee Deep In Love With You
Left Footers' One-Step
Spin Chain Thru/Flutter
Wheel/Reverse and
Sweep 1/4
Wild About Honey
Peel Off/Peel the Top/
Scoot Back
Broken Hearts Never Mend

Cotton Eyed Joe
Crossfire/Coordinate/
Recycle
Rockin' In Rosalie's Boat
Pass In/Pass Out/Load
the Boat
Boogie Grass Band
White Silver Sands
Follow Your Neighbor/And
Spread/Roll and Anything

All Wrapped Up In You
Ping Pong Circulate/Review
Patter
Something About You Baby
I Like
Binge Waltz
Stroll and Cycle/
Grand Weave
Grand Colonel Spin

Would You Like to Help Us Grow?

SQUARE DANCING Magazine has expanded noticeably over the past few years. You've written to tell us you enjoy certain regular and special features — especially the attention we've been giving to all phases of this activity. You've also asked how you can help us gain new subscribers. We appreciate that a large percentage of our growth has come from folks like you who have personally encouraged friends to become "members of the family." Send us the name and address of a new subscriber, along with a check for \$7.00 for a year's subscription, and mention at the time that you'd like a bonus of one of the 1979 Premium Records (tell us which one) and the gift is yours — with our compliments — a special thank you to those who help us grow!

Round Dance Organizations



Two Approaches

ASK ANY ACTIVE round dancer and he'll tell you that he is a member of a great activity. Hand in hand with the pleasure of moving to music comes the joy of friendships — the social contacts that add so much to our lives.

For many years round dancing, like Topsy, "just grew." Then came the realization that it was here to stay and some sort of organization was needed in order to unify and strengthen the activity.

Where round dancing had expanded, the instructors in these areas became aware that there was no standardization in the routines that were being taught. Each teacher decided what he would teach, with the result that dancers were unable to visit other groups and participate in the dancing to any great extent. And so associations of round dance teachers were formed and, in most cases, the prime objective was to select routines that all teachers were expected to teach.

Later on these associations took on other tasks. Many developed lists of terms and descriptions of steps and figures in an effort at standardization. Abbreviations for positions and directions were also compiled. These all aided the round dancers as they began to

spread their wings and participate in groups led by other instructors and in the festivals, conventions, etc.

Finally, the growth of the activity revealed the need for closer communication and the provision for more uniformity between all areas of the world of round dancing. Two separate groups began working on the idea at about the same time, resulting in the formation of two organizations comprised of dedicated teachers and devotees whose interest is the desire to further round dancing.

The Universal Round Dance Council is comprised of *teachers and dancers*. A National Round Dance Convention is held annually by this group, patterned loosely after the format used by the National Square Dance Convention with workshops, clinics and panels, and just dancing for pleasure.

ROUNDALAB, on the other hand, is an organization of round dance teachers which places emphasis on the further standardization of terms and the establishment of levels of round dancing, etc.

Although the approach of these organizations is different, the goal is the same — the growth and betterment of round dancing.

Report from the Universal Round Dance Council

THE UNIVERSAL Round Dance Council's 2nd National Round Dance Convention, held in July in Kansas City, saw a larger number of couples participating in the event. It appears that Kansas City will become the permanent venue of the Conventions because of its central location and wonderful facilities.

The Council has produced a Round Dance Reference Manual covering such subjects as Hall Sounding and Use of Hall Equipment;

How to Write a Round Dance; Teaching; and Basics. The Manual has 140 pages and sells for \$5.00 U.S. funds. Additional pages are in production and will be issued after approval by the review committee at five cents per sheet.

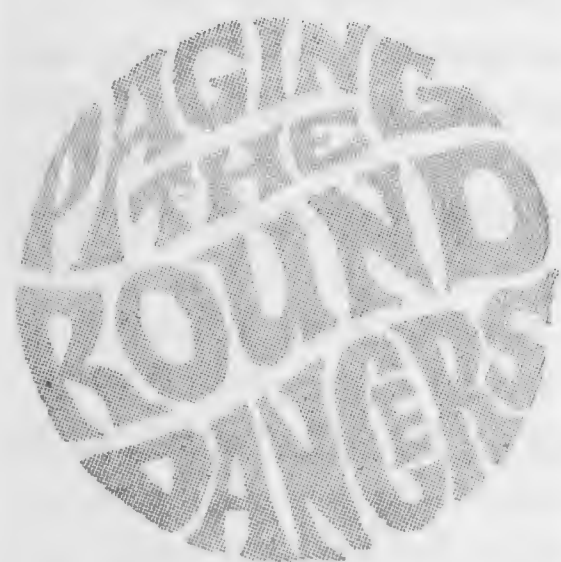
The Council has instituted a Hall of Fame in which will be enshrined the names of the choreographers whose dances have given so much pleasure and have lasted over the years. Initially, 15 were chosen in 1977. These in-

clude Bea and Blake Adams (Tango Bongo); Al and Carmen Coutu (Gypsy Eyes); Sue and Con Gniewek (Spaghetti Rag); Ann and Andy Handy (Charlie My Boy); Ben Highburger (Elaine); Gordon and Betty Moss (Wonderland By Night); Eddie and Audrey Palmquist (In My Dreams); Pete and Carmel Murbach (Continental Goodnight); Charlie and Bettye Procter (Green Door); Phil and Norma Roberts (Mr. Sandman); Bob and Joanne Simmons (12th Street Rag); Manning and Nita Smith (Tango Mannita); Chick and Eileen Stone (Boo Hoo); Charlie and Nina Ward

(Maria Elena); and Wayne and Norma Wylie (Somewhere My Love).

In 1978 an additional five were chosen: Gordon and Betty Moss (Fascination); Eddie and Audrey Palmquist (Riviere de Lune); Bill and Irene Morrison (In the Arms of Love); Gordon and Betty Moss (Melody Waltz); and Eddie and Audrey Palmquist (Mardi Gras).

The Council also instituted a Golden Torch Award to be given to the person or couple who has contributed in an outstanding way to round dancing. The first recipient was Gordon Moss.



Charles and Edith Capon – Memphis, Tenn.

CHARLIE AND EDITH CAPON learned to square dance in 1957 in the Washington, D.C. area where Charlie worked for the Navy Department. Mixers and easy rounds were included with the square dance instructions. Edith immediately fell in love with round dancing, so the following year the Capons traveled weekly from their home in Virginia to Washington, D.C. to attend Joe and Es Turner's round dance class. They continued square and round dancing until 1963, when Charlie was transferred to Memphis, Tennessee, to help establish a new activity of the Defense Supply Agency.

Because of her musical background, round dancing came easily to Edith. Charlie really had to struggle, which led to the next step — the purchase of records for the dances that were taught so he could practice at home. Shortly after their arrival in Memphis they were asked to handle the round dancing for their square dance club. Since they already had the records, they agreed. Being the "expert round dancers" in the club, soon Charlie and Edith were helping others who were hav-

ing problems.

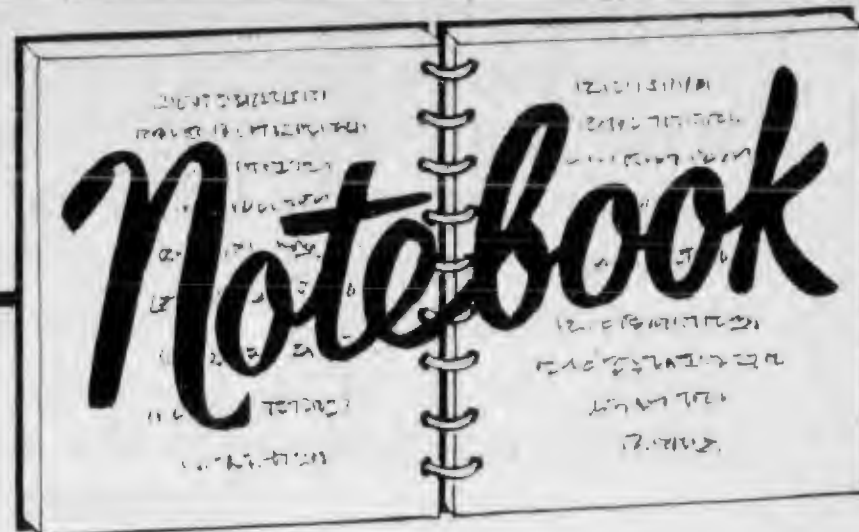
Following their arrival in Memphis Charlie and Edith joined the fledgling Dixie Round Dance Council. At one of the meetings they taught their first round dance.

In 1967 the Capons attended Turner's Round-A-Cade, which proved to be a revelation. They were exposed to some of the more advanced dances and wanted more. Since there was no advanced dancing in Memphis at the time, Charlie and Edith purchased sound equipment and rented a small hall where they could practice and help others learn the routines. Their first formal class was in 1970.

At the present time the Capons have three weekly classes, ranging from beginners to an advanced workshop, and cue and teach at their square dance club. Although they confine most of their teaching to the local clubs, they have taught at the Arkansas Square and Round Dance Convention, the Tennessee State Square and Round Dance Convention, and at the National Round Dance Convention. They belong to a number of organizations, including LEGACY and ROUNDALAB. Edith is a member of the Executive Committee and Board of Directors of ROUNDALAB and Charlie is Executive Secretary.

Charlie is now retired and working full time on dancing. Their family consists of three boys, three girls, three grandchildren, two daughters-in-law and a soon to be son-in-law. In addition to square and round dancing, Edith has been extensively involved in choir work and Charlie was active in Boy Scouts and recently completed 24 years as a first aid instructor and disaster volunteer with the Red Cross.

The CALLERS



When it comes to dance material and choreography, in your style of calling or in the material you choose to use, don't limit yourself

TO THOSE CALLERS COMING INTO THE ACTIVITY TODAY and to those who have been a part of the contemporary scene the last few years, the form of dance material provided in callers' notes and magazines is familiar, indeed. Let's just take one at random from a recent issue of SQUARE DANCING:

**Heads square thru four hands, do sa do to a wave
Boys run, cast a shadow
Acey deucey, boys run bend the line
Right and left thru, slide thru, left allemande**

The terms are those most used in our Mainstream, in the CALLERLAB Quarterly Selections, and in the Plus One and Plus Two categories. This is a far cry, of course, from the calls that some of our veteran callers used years ago, which today we put in the category of the traditional. You know the type we mean. Perhaps some of them are ones you use in a one-night stand or in the early lessons of a new dancers' class while you are helping the newcomer to distinguish his left from his right. Here are two examples of what we mean:

**First old couple bow and swing
Lead right out to the right of the
ring and circie four
Now I'll swing your girl,
you swing mine
Oh my golly, ain't that fine
Put her on your right and circle four
Circle four on a heel and toe
Break that ring with a do paso
Now on to the next**

**First and third go forward and back
Turn the opposite lady with the right
arm around
Turn your partner by the left with
arm around
Opposite right by the right arm
around
Partner left with the left arm around
And promenade your corner when
she comes down**

It is quite possible that you use these yourself, the first a form of a single visiting couple dance where each couple in turn visits each of the others to do a particular pattern and then moves on to repeat it or do another pattern with the next couple and so on around until they return to their home or starting position. The other example is the Arkansas Traveler, a type of pattern still useful today in illustrating turns and simple basics.

In order to teach all of the basics in the vast realm of square dancing, one needs to spend considerable time in class and workshop. We are going to cover

briefly a phase of memory calling, almost forgotten by some of the old timers and unknown perhaps to the newcomers, which involves only a few basics but is fun and challenging, nevertheless. With the great many changes we've experienced in the 1960s and 1970s, who knows what direction square dancing will take in the years to come. It just may be that someday we will look at the three most recent decades and select from all that has gone on before the cream, as it were, of each of the cycles. This phase certainly needs to be considered along with the others.

Complexity Due to New Movements

There has been much talk recently concerning the built-in complexity of square dancing that has come by the creation of basics or rudiments that must be taught and learned if they are to be used. Once a person has danced for a while these new basics come easily, but they must be taught and reviewed before a dancer can feel confident with them. Once learned, however, they may not be all that difficult. The real test comes when the dancer has stored away in his memory scads of terms, some that hint only vaguely at what is to be expected, that he must be ready to put into instant action.

We would like to suggest to new callers that they look at a type of dancing that depends upon a certain amount of memory work, both for the caller and the dancer, but puts the emphasis on patterns. Check over these samples and you'll see what we mean.

**Allemande left your corner, a right arm turn your own
Four men star by the left in the center, around the ring you roam
Then back by the right and take your maid,
walk right around in a star promenade
The gents back out and the ladies swing in, go full around
and we're gone again**

As couples with the men backing up, wheel once and a half until the ladies are in the star and the men are on the rim.

**Now gents double back on the outside track
till you meet your own girl coming back
Turn your own with a right hand around, go all the way around
To the left hand lady with the left hand around, half way round
Back to your own with the right hand round, go all the way round
To the right hand lady with a left hand round, half way round
Now your own by the right, all the way round to the rhythm of the band
Go to the left with a left allemande**

**Four gents star in the center of the square
turn the opposite lady and leave her there
Star right back in the center of the set,
turn your own you're not through yet
Star right back in the center of the town,
turn the right hand lady with the left hand round
Star right back in the center of the floor,
turn the left hand lady or she might get sore
Star right back and you should know,
meet your own with a do paso**

Like many of the classics, these were constructed around all-work star

patterns. See if you recognize this next one as being one of the challenge dances of its era. It was different and the dancers enjoyed dancing it.

First and third go forward and back, then star by the right on the inside track
Turn your corner with a left hand swing and
box the gnat with your partner in the middle of the ring
Then pass right back to the side of the town for a do sa do,
go all the way around
To an ocean wave you hang on tight, rock forward and back,
then turn by the right
Same couples star with the old left wing
to the opposite shore for a right hand swing
One and three star by the left in the center to the other side couples.
Go back in the middle and swat the flea, then pass right back
to the side of the sea
See saw round 'em, all the way around,
and you make that wave when you come down
Rock forward and back, then swing by the left,
actives star right in the center of the set
All the way to the rhythm of the band, turn your corner to a left allemande

If you've been dancing for awhile you'll recognize the first as Ed Gilmore's Yucaipa Twister, the second as Four Gents Star, and the third as Bob Hall's Riptide. We've changed the calls only slightly from their original form, eliminating long introductions and endings. Note the use of stars in all three of the examples. Originally each of the patterns would be used a total of four times with the dancers changing partners each time through the routine. In between the routines the callers would add allemande breaks and sometimes combinations of breaks. Let's look at three more examples.

Head ladies chain three quarters round,
while the gents promenade a quarter around
Men move right — counterclockwise and turn their own partner
Chain the ladies as you did before and gents promenade a quarter more
Every man meets and courtesy turns his own partner.
Chain them in and do some tricks — now pick 'em up like pickin' up sticks
Chain them in on your heel and toe, now meet at home with a do paso
Three Quarter Chain

Eight to the center for a right hand star, back with the left but not too far
Now the first lady out and form two stars, one like Venus and one like Mars
When lady number one reaches the number two spot she sticks her right arm straight to the side to form the hub of a right hand star. Each lady follows her.
Now the ladies go in and the gents go out and turn those two stars round about
As the couples become adjacent the ladies cross in front of their partners and dancers trade stars.
The ladies go out and the gents go in and turn those two stars round again
As partners meet they switch again.
Now turn it round till you meet your own, pick her up and promenade home
Men keep the left hand star and pick up their partners for a star promenade.

Venus and Mars (also known as Two Stars in the Night)

Head couples star right in the center of the set

Back by the left, you're not through yet

Chain those ladies through the star, keep turning around but not too far

Lady one chains with lady two as lady three chains with lady four. Those leaving the center star are courtesy turned by the man on the outside. Those ladies coming into the center let one man go by before joining the star.

Turn around and go back through, you're heading across like you ought to do

The action is continuous. The men move steadily, almost rapidly, as the ladies leave the sides, travel through the star and to the opposite side where they chain to the outside and are courtesy turned.

Chain 'em over and chain'em back, keep on chaining across the track

Continue until side ladies have returned "home" and the head couples are in a left hand star again.

**Now the heads star right to the rhythm of the band,
find your corner left allemande**

Chain Those Ladies Through the Star by Barry Binns

Perhaps in these examples you will sense that the pattern is what creates the variety, not the number of basics that are involved. In these examples stars and chains are the main ingredients. Let's take a look at some others, starting with the Suzie Q written over 25 years ago by Jim York.

First and third couples right and left thru, now turn right around and Suzie Q

**Turn the opposite right by the right arm around and your partner by
the left arm around**

**Again, turn the opposite right by the right arm around and your partner
by the left and you turn her around.**

The thing about some of these pattern dances was that they blended well with combinations of other patterns. For instance, the old Suzie Q when married to the Route came out something like this.

First and third lead out to the right and circle four

Circle four you're doing fine, head men break and make a line

Forward eight and back with you, forward again with a right and left thru

Turn right back with a Suzie Q

Opposite right and right hand around, partner left as she comes down

Opposite right and right all around, partner left and turn her around

Now down the line with a right and left thru, turn right back with a Suzie Q

Opposite right and a right hand around, partner left as she comes down

Opposite right and right all around, partner left and turn her around

Now across the set with a right and left thru and turn right back with a Suzie Q

Repeat the cadence patter.

Now down the line with a right and left thru, and turn right back with a Suzie Q

Repeat the patter and you should end in sequence, ready to circle left.

Perhaps you're beginning to see what we're getting at and we'll give our final pitch in just a minute. But first of all look at four more of these patterns. The first one is by "Jonesy," the second by Bob Hall who also produced Riptide, and the final two by the late Ed Gilmore.

(Please turn to page 84)

LADIES ON THE SQUARE

EGG CARTON NECKLACE

By Phyllis Howell



From this

LOOKING TOWARD SPRING, here's a charming and most unusual necklace which can be made in a variety of colors to match your square dance dresses. Not only is this necklace attractive but it is so lightweight that it is extremely comfortable to have about one's neck. Amazingly enough the basic material is an egg carton!

Materials Needed

- Plastic egg carton
- Small beads
- Needle and stringing thread
- Necklace clasp and jump ring
- Paper punch (large dot size)
- Elmer's glue

Procedure

With the paper punch, punch out discs from the plastic egg carton. The length of the necklace will be determined from the number of discs and beads used. Our sample shown here used 140 styrofoam discs and 27 glass beads.

Tie the stringing thread onto the necklace clasp and knot. Hold it in place with a drop of glue on the knot. Let dry.

Put the needle on the thread. String four or five plastic discs on the thread. Hold in place

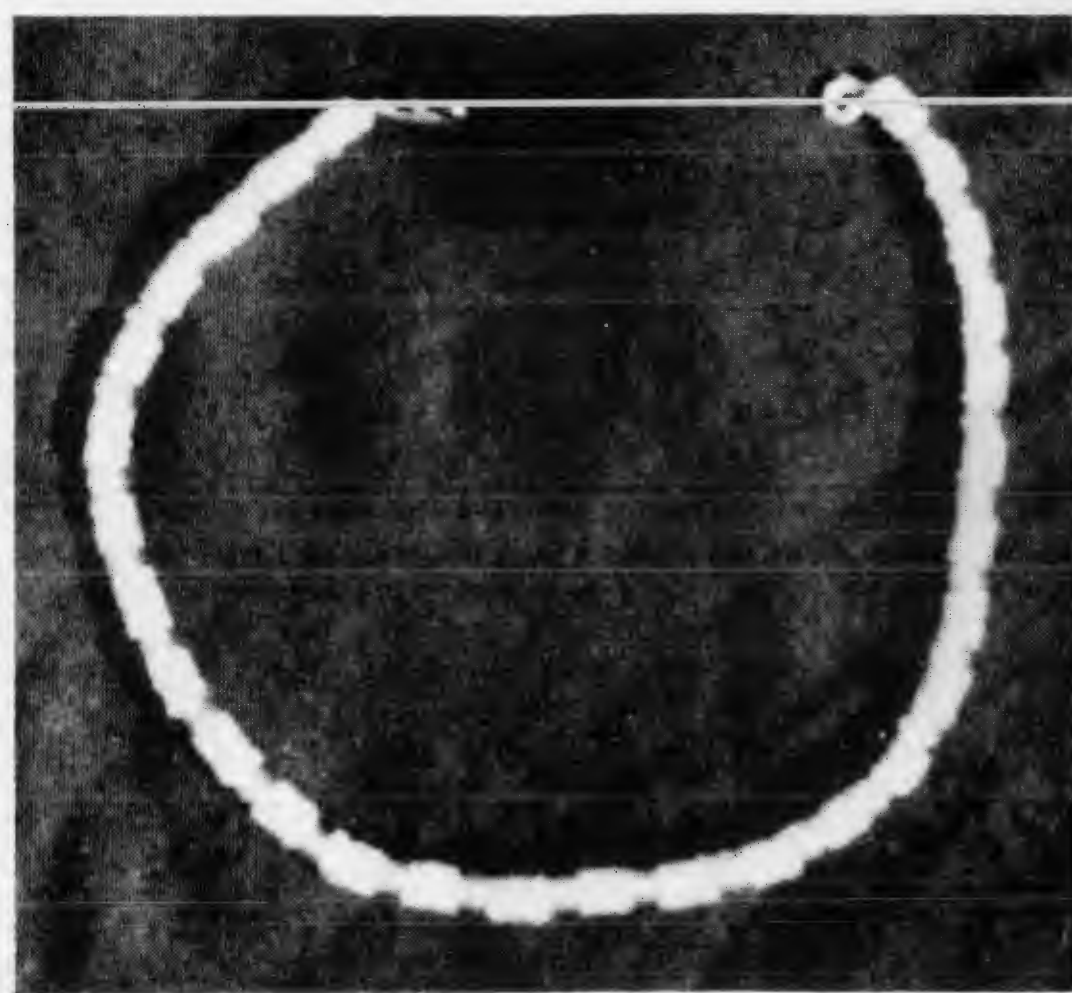
by putting a very tiny amount of glue between each disc. Pinch lightly together and then draw the discs up to the clasp. Add a bead to the thread; then string the same number of discs as before and pull gently to the clasp end. Continue stringing alternating discs and beads until reaching the desired length of necklace. The last group of discs should be glued together following the process used for the first group of discs.

Tie the string to the jump ring and glue the knot. Cut off any remaining string end.

Many combinations of colors can be used. We have seen plastic egg cartons in yellow, blue, pink, white and green, and perhaps in other areas dairies package eggs in other colors as well. There is no end to the selection of beads which are available in craft stores.

Just be sure that the discs on each side of the clasp are always glued. This keeps them from breaking when fastening your necklace.

to this





Style Lab

3/4 TIME CONTRA

THE SPOTLIGHT is being put on style during the current year with the hope that more and more attention will be given to "how we dance." Our thoughts keep returning to the line dances or contras as the perfect answer to developing an awareness of style and of moving to music. Twice each year we combine the Style Lab with the Contra Corner and in so doing we editorially suggest that this phase of square dancing comes as close as anything we do in uniting the basics of square dancing to the timing of the round dances.

When it comes to variety, you can't beat contras and when it comes to variety in con-





tras, it is difficult to surpass the pleasure of a good one in waltz time. A number of years ago Fred and Mary Collette gave us Hills of Habersham (see SQUARE DANCING, February, 1977, p. 28).

The one this month, written more recently by Jerry Helt, Cincinnati, Ohio, has a nice flowing action which makes it fun not only for the dancers but for the viewers if the dance is to be used as an exhibition number. The dance is a duple which means that the first, third, fifth and every other "odd" couple have crossed over (1). Facing their corner, dancers take crossed hands, rights on top (2) and, putting

the weight on their outside foot (man's left, ladies' right) they step and swing their inside foot (3). Then, stepping on their inside foot, they swing balance their outside foot (4).

Now, in two side, close, side steps the dancers move away from the center (5). Once again they step, swing, stepping on the man's inside foot forward and across as the ladies do the counter action (6). They step swing the other way (7) and do two side, close, side steps toward the center (8). With their joined hands still crossed, each dancer steps forward (9), then balances back (10) and, retaining left hands, swats the flea (11). Again balancing





13



14



15

forward (12), and back (13), they retain right hands to box the gnat (14).

Still holding hands each couple makes a right hand star (15) and turning, they move clockwise for three waltz steps, changing hands on the fourth to a left hand star (16). After completing two waltz steps and still retaining left hands, the man individually wheels and takes the right hand of the lady (17), ending in promenade position and facing across the set (18).

In a half promenade (19) still in waltz time the couples exchange places as the men pass left shoulders. On reaching the opposite line (20), they wheel to face across (21) and, still moving in waltz time, start a cross trail thru by passing thru (22) and crossing (23) to end facing the next corner and ready to start the 64 beat pattern once again.

Having completed the pattern, those at the head (near us) and those at the foot (farthest away) are "dead" as the others repeat the pat-



19



20



21



tern. At the completion those dancers will have progressed while those at the head and foot will cross over so that once again *all* the dancers are active starting the routine (see figure 3).

No single article will adequately explain all that one needs to know about contras. However, almost more than any other type of dancing, contras are extremely visual. One could almost learn this particular contra simply by following the illustrations. Try it, you'll see

what we mean.

Starting next month we will return to more in-depth looks at some of the movements on the CALLERLAB Plus I, Plus II and Quarterly Selections lists. The April pictures will study Stroll and Cycle, which was the movement selected by CALLERLAB for the third quarter of 1978. Our next shooting session is scheduled for May. We'll be happy to consider requests or suggestions for any movements you'd like to have featured.



28th*"Left Allemande in Dairyland"***National Square Dance Convention****MILWAUKEE, WISCONSIN • JUNE 28, 29, 30, 1979**

THE HOUSING COMMITTEE reminds convention goers that all of the close by motels are booked solid. Housing should be selected from the outlying motels. There is ample parking as well as camping available at the fairgrounds, with a ten minute non-stop shuttle bus ride to MECCA/Civic Center. Campers will be able to begin arriving on June 23. Campers desiring additional time beyond the minimum Wednesday through Saturday (26-30) package should submit an additional \$7.00 for each added night at the time of registration. For those who have sent in their registration, but would like an earlier arrival, another registration blank should be submitted for the additional dates, along with their payments.

Dancing for Youngsters

The kids can begin dancing at 9:00 a.m. each day of the convention. There will be a "Get-Acquainted" segment for the first hour. Mainstream dancing will continue from 10:00 to 11:00 a.m. At 11:00, all halls, including the Youth Hall, will be shut down for the educational program. All are encouraged to participate in the seminars, panels and clinics. Dancing will resume at 1:00 p.m. and continue to 11:00 p.m.

The youngsters will enjoy dancing to callers who like working with children and can show them some good fun dancing. They will be exposed to national callers, as well as club callers.

The Youth Hall will be run on an "Adults Welcome" basis, as long as there is adequate dance space. If the hall becomes crowded the adults will be asked to refrain from dancing. A sign will also be present, making all dancers who enter aware of the hall's "Youth Style" dancing.

This will be a fantastic program for the young people! Register for the convention.

Come on and dance! Come to one, or better yet, come to all the special events. Remember, the friendly folks of Wisconsin are doing this for all of you, to help make this the best Youth Program any National Convention has ever had.

Youth Activities

Never let it be said that the 28th National Square Dance Convention at the MECCA/Civic Center in Milwaukee doesn't think of everything. We even have ice in the middle of June!

On Thursday, June 28th, youngsters will be able to ice skate at the indoor ice skating rink in the beautiful Mayfair Mall. Three two-hour sessions during the mid-morning and afternoon hours will be available through pre-registration pamphlets.

Come on kids, visit and square up with your "Furry and Feathered" friends on Friday, June 29th, for a four hour fun filled afternoon at one of the finest zoos in the nation, the Milwaukee Zoo. Callers will be distributed throughout the zoo grounds for your dancing pleasure. Pre-registration pamphlets will be available for this event also.

The highlight event for the youth will be a Youth Special Events Dance, featuring a top disc jockey. The theme is a "Salute to the Past 25 Years of Music." There will even be a tip or two!

☆☆☆

It's not too late to sign up now to attend the big 28th National in Milwaukee. You'll find your official pre-registration blank in the October, 1978, issue of SQUARE DANCING Magazine. You may not be able to have the housing of your choice but rest assured that the Housing Committee will do all in its power to be of assistance. You'll find the National Convention has something of interest for everyone!

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Virginia

Bob Baier, Melton Luttrell and Charlie and Madeline Lovelace will be hosted by the Wreck Tangles Square Dance Club at the 6th Annual Spring Fling at the Arena in Norfolk on March 2nd and 3rd. A Friday night dance, Saturday round and square dance workshops, Caller's Choice, round dance party and Saturday night dance are on the schedule. Headquarters for the weekend will be the Quality Inn Executive Park in Norfolk.

The 26th Annual International Azalea Festival, a tribute to the NATO Nations whose sea forces are headquartered in Norfolk, will be celebrated by a week-long series of special events. Included will be an art show, ballet, golf tournament, parade, air show, and, of

course, square dancing. The featured square dance of the week, sponsored for the past ten years by the Riptides Squares of Virginia Beach, will be held in the Scope, Norfolk's Convention Center, on April 20th and 21st. Callers featured this year will be Mike Litzenberger, Wayne Baldwin and Al Stevens. The weekend round dance program will be under the direction of Carmen and Mildred Smarrelli.

Wyoming

The Stardusters of Cheyenne will host their 8th Annual Official Night Owl Dance on May 5th from 9 pm until 4 am with rounds from 8 to 9. Featured caller will be Harold Bausch while Bill Holm will emcee. Beginning at 12:30 lunch will be served. The dance will be held in Allison Hall of the First United Methodist Church in Cheyenne. For advance tickets and information write: Stardusters, P.O. Box 10322, Cheyenne, Wyoming 82001.

Arkansas

On January 28th Joe and Nadine Higgins of Little Rock celebrated their Golden Wedding Anniversary at Little Rock Convention Center Hall. Following a repeat of the marriage vows refreshments were served. Led by Joe and Nadine, the guests joined the wedding party in dancing the Anniversary Waltz. Ballroom, couple and square dancing rounded out the affair. Congratulations to Joe and Nadine.

Wisconsin

Hosted by the Happy Twirlers of La-Crosse, the 18th Annual Spring Fling will be held in Mary E. Sawyer Auditorium April 27th, 28th and 29th. Vaughn Parrish and Dick Bayer will call for the square dancing with

It was a big day in Dallas, Texas, recently when members of the Double Star Square Dance Club paid special tribute to one of square dancing's illustrious veterans. The occasion was the 84th birthday of E.O. Rogers, veteran caller and long-time square dance booster. On the scene (left to right) Joe Lewis, caller for the Double Star; E.O. Rogers, guest of honor; and caller, Rocky Strickland.



ROUND THE WORLD of SQUARE DANCING

Millie and Bill Holmer conducting the round dancing. Three square dance sessions, two square and two round dance workshops and two afterparties are on the schedule. A Trails End Dance will be held Thursday night at Concordia Hall in LaCrosse.

Utah

The Utah Round Dance Association is holding its 8th Annual Spring Festival, "Super Encounters of the Round Dancers," March 23 and 24 at the Northwest Multipurpose Center in Salt Lake City. Wayne and Norma Wylie will be the featured instructors. In 1980 plan a spring trip to Utah to dance with the Jorritsmas, instructors from California.

Washington, D.C.

The Washington Area Square Dancers Cooperative Association (WASCA), representing over 180 square and round dance clubs, presents its Roaring 20th Annual Spring Festival on March 8, 9 and 10. Over 90 hours of square dancing will be called by Dick Bayer, Bruce Busch, Marshall Flippo, Lee Helsel, Ron Libby, Jerry Schatzer, Dick Schweitzer and Allen Tipton with over 30 hours of rounds by the Chaffees, Palmquists and Smiths. This full program, held under a single roof at the Sheraton Park Hotel, will include a fashion show and sewing panel.

Illinois

The Illinois Square Dance Callers Association Northern District held its 24th Annual Fall Festival November 5th in Northlake. There were 28 callers on the program, including several from the newly-activated Central District, and over 600 dancers. New dancers enjoyed their first "fling" at their own hall in the Fieldhouse. Mainstream dancers were in the Girls' Gym and learned new figures in the adjoining Workshop Hall. Eric Munch, retiring Senior Director, was the Program Chairman. Demonstrations were given by the Southwest Squares and Roundhouse Squares.

Designed to promote square dancing throughout Illinois, "Square Dance Time" on radio station WHOW is on for 30 minutes every Saturday morning at 9 am from Clinton, Illinois. Those who wish to have announcements made of dancers, jamborees, festivals,

workshops, etc. are invited to send the information to Ozzie Pearl, R.R. #1, Weldon, Illinois 61882, phone (217) 736-2366 at least two weeks in advance of the event.

Tennessee

Ten Mile Twirlers of Knoxville are celebrating their 16th Anniversary on April 7th with a dance at the Coliseum at Pigeon Forge. Callers will be "Tip" Tipton, Dick and Pat Whaley and Johnnie Jones.

Florida

The Kriss Kross Square and Round Dance Club of Ft. Myers held a "very special event" in December by honoring their members who had celebrated 50 or more anniversaries. Imagine 10 couples being so feted: the Leakes, Boggs, Johncocks, Browns, Gunthers, Hartmans, Goeldners, Younges, Peaveys and Wrights — all active dancers in the club. The club began dancing in the fiftys and were told "they would never make it." Today their membership numbers over 300 and the group enjoys dancing to its original caller, Roger Chapman, besides many guest callers during the year. Being an open club they invite all to come and dance with them at the Moose Hall. Congratulations to all!

Michigan

The 21st Annual Blossomtime Square Dance Festival of Southwestern Michigan will be held on May 5th, 1979, at the Berrien Springs High School, Berrien Springs, Michigan. Phil Kozlowski will be this year's caller on Saturday evening, May 5th. Also see our two-hour Blossomtime Parade on Saturday afternoon. For additional information, write to Blossomtime Inc., 811 Myrtle Street, Joseph, Michigan 49085.

Alaska

Anchorage is fine in '79. Come and join in for the 13th Annual Alaska State Square Dance Festival. Dance to Ralph and Arbra Silvius from Modesto, California and Jess and May Sasseen from Stanton, California. The dates to remember are July 6th, 7th, and 8th. All events will be at West High School in Anchorage, Alaska.

Mississippi

Mississippi Gulf Coast Square Dance Festival held in 1978 was a huge success! There were 150 squares and everyone had a great time. The 17th Annual Mississippi Gulf Coast Square Dance Festival will be held August

3rd and 4th at Coliseum Exhibit Hall, in Biloxi, Mississippi. Dance to Marshall Flippo, Beryl Main and Dave Taylor. Enjoy rounds with Barbara and Jerry Pierce. This event is sponsored by the Star Twirlers Square Dance Club from Biloxi, Mississippi.

Nevada

The 32nd Silver State Square Dance Festival will be held May 4th, 5th, and 6th at the Centennial Coliseum in Reno, Nevada. For your dancing enjoyment, come and square up to Darryl Clendenin, Jerry Helt, Shelby Dawson and Larry Ward. Lloyd and Elise Ward will be there to cue rounds. There will be an advance level dance and squares and rounds for all, including teenagers. For more information contact Chuck and Linda Swift, 1152 Alta Vista Drive, Sparks, Nevada 89431.

Alabama

On May 5, the Promenaires Square Dance Club will host their annual Spring Festival at Aquadome Recreation Center, Decatur, Alabama. Elmer Sheffield, Jr. from Tallahassee, Florida, will be the caller.

Tom and Fern Garner do not sit still! They have clocked over 125,000 miles just traveling to square dances. Well, a couple of times they drove to the market! This couple are members of the Bama Ramblers and the Madison Cloggers. They square dance, round dance and clog six nights a week, whenever they can find three other couples.

California

The Progressive Dancers, Ltd. presented the four Chaparral Records callers, Ken Bower, Gary Shoemake, Jerry Haag, and Beryl Main. Hawthorne Memorial Center was the location for a weekend of super dancing on February 2nd and 3rd, 1979. Rounds for the two days were cued by Jess and May Sasseen and Hi and Cookie Gibson.

Canada

Alberta started the ball rolling last August and hosted 6,370 square dancers for the 1st Canadian National. They are planning their 2nd National August 7th, 8th, and 9th, 1980, in Ottawa. Landsdowne Park will be the site of this convention. The park is located just two miles from Ottawa's center and the Parliament buildings. The complex within the park contains numerous buildings with over 100,000 square feet of dance floor available. There will be 1,700 free parking spaces and

1,500 rooms have been set aside for the convention. A committee is also arranging servicing for mobile units. For more information or registration, write to Convention 1980, P.O. Box 1980, Station B, Ottawa, Canada K1P 5R5.

Kansas

Carolyn Streit of the Strato Jets was the Northeast District's top traveler. She took first place twice in a row. Although she vowed to take it a little easier in 1978, she still traveled 10,557 miles. Second place certificate went to James Eberwein of Flint Hill Squares, who promenaded his way with 7,815 miles. The 1978-79 travel competition started September 1, and will end May 31, 1979.

Delaware

The 11th Annual Dance to See, sponsored by the Pen Del District, was held October 15th. Over 25 callers gave their time and many dancers from the Federation of Delaware Square and Round Dancers attended.



Federation President, Frank Staus, dancing with the blind dancers in Chester, Pennsylvania

Approximately \$3,500 was donated on January 18th. Many blind employees were there to demonstrate their skills on machinery that the square dancers' previous donations had purchased. Each piece of machinery was marked with a brass plate to give credit for that particular piece of equipment. The square dancers danced with the blind, and everyone had a marvelous time.

New Zealand

The Cathedral Squares of Christchurch, have just finished a very busy dancing season and anticipate an even bigger season this year. Ten more squares were just graduated into
(Please turn to page 74)

SOUND BY HILTON

The Micro 75A



NEW STYLING

The Micro-75A is truly handsome! Charcoal case with chrome trim, jet black chassis with sparkling white lettering, gleaming iridescent mylar control panel. Convenient to set up and operate — remove the lid and it's ready to use. Slanted front panel puts controls at the most comfortable angle for operation.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

March, 1979

TRANSITIONS

by Johnny LeClair, Mesa, Arizona

This month's guest mentor has been featured in this magazine many times. A veteran caller, Johnny has made a thorough study of square dancing, as this article will attest. — Editor

ONE OF THE TOOLS of the trade of square dance calling that is important and very helpful, regardless of what system one might use, would be the use of transitions. As an example, moving from a box setup to a 1P2P situation and then reversing the transition going from the 1P2P setup back to the box.

The use of transitions, especially if one is using zeros, equivalents or modules, always lets the caller know where certain dancers are from the different formations.

Listed below are some transitions that you can use and even expand on, using examples from the CALLERLAB Extended Basic, Mainstream and Experimental lists. I suggest that you master a certain number of these from each of the lists and then when the occasion arises you will be able to include them in your program, regardless of what level of dance you may be calling. Once they are firm in your mind they are your property, they are always there at your command to give you versatility and variety in your program.

The use of a number of transitions in all of the above levels lets you work from positions you are familiar with so you can move from one known position to another. Being able to use these transitions with ease will allow you more time to concentrate on other aspects in the calling field, and in particular, workshops.

Transition — Box to 1P2P
Swing thru, girls circulate,
Boys trade, boys run, bend the line

Star thru, pass thru, wheel and deal
Right and left thru, flutter wheel
Centers pass thru, star thru
Right and left thru

Right and left thru, couples veer left
Couples circulate, boys run right
Girls trade, boys circulate,
Boys run, bend the line
Right and left thru

Spin the top, turn thru,
Wheel and deal, zoom
Flutter wheel in the middle
Pass thru, right and left thru
Couples veer left, couples circulate
Bend the line

Star thru, square thru four hands
Trade by, swing thru, girls trade
Girls circulate, boys run right
Bend the line, right and left thru

Eight chain four, do sa do to ocean wave
Girls trade, boys circulate
Swing thru, all eight circulate
Boys run right, bend the line
Right and left thru

Right and left thru, couples veer left
Girls trade, boys circulate
Bend the line, pass thru, partner trade

Do sa do to an ocean wave
Split circulate, center four box circulate
Boys run right, right and left thru

Transition — 1P2P to Box
Right and left thru, star thru
Do sa do to an ocean wave
Boys circulate, swing thru
Boys run right, wheel and deal

Spin the top, boys run,
Boys circulate, wheel and deal
Pass thru, trade by

Pass thru, wheel and deal
Centers flutter wheel
Centers pass thru

Star thru, swing thru, girls circulate
Boys trade, boys run
Bend the line, star thru

Spin the top, girls circulate
Boys run right, couples circulate
Wheel and deal

Star thru, right and left thru
Pass thru, trade by, swing thru
Girls circulate, boys run right
Wheel and deal

Right and left thru, flutter wheel
Pass thru, wheel and deal
Centers pass thru, right and left thru
Couples veer to the left, girls trade
Boys circulate, bend the line
Star thru, right and left thru

Pass thru, all eight one quarter right
All eight circulate, boys run right

Transition — Box to 1P2P

Do sa do to an ocean wave, scoot back
Boys circulate, boys run right
Bend the line

Swing thru, boys trade
Girls circulate, girls fold
Peel off, bend the line

Step to a wave, boys trade
Boys circulate, fan the top
Right and left thru

Spin chain thru, girls circulate double
Boys run right, bend the line

Slide thru, right and left thru
Ladies lead dixie style to ocean wave
Boys cross run, swing thru
Boys trade, girls circulate
Boys run, bend the line

Right and left thru, slide thru
Curlique, all eight circulate
Boys run, right and left thru
Slide thru

Step to a wave, hinge a quarter
Scoot back, split circulate
Centers trade, center four box circulate
Boys run right, partner trade

Do sa do to an ocean wave
Recycle, veer to the left
Boys circulate, couples circulate
Bend the line, right and left thru

Transition — 1P2P to Box

Slide thru, step to a wave
Scoot back, boys circulate
Boys run, bend the line, slide thru

Pass thru, wheel and deal
Centers curlique, centers walk and dodge
Centers partner tag

Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Center four, go forward and back
Same four swing thru, everybody slide thru

Go eight to the middle and back
Center four square thru
And on the third hand, *everybody* curlique
Single file circulate one spot
Boys run right, right and left thru

Right and left thru
Ladies lead dixie style to an ocean wave
Girls circulate, boys cross run
Swing thru, boys run right
Wheel and deal

Curlique, all eight circulate one spot
Boys run right

Curlique, all eight circulate
Partner hinge, fan the top
Girls run right, tag the line right
Wheel and deal

Pass thru, wheel and deal
Double pass thru, peel off
Pass thru, tag the line right
Wheel and deal, curlique
Girls circulate, boys trade
Swing thru, recycle, pass thru, trade by

Transition — Box to 1P2P

Slide thru, pass thru
Chase right, hinge a quarter
All eight circulate, boys go double
Recycle, veer left, bend the line
Right and left thru

Swing thru, trade the wave
Boys circulate, girls run left
Bend the line, right and left thru
Flutter wheel

SPECIAL WORKSHOP EDITORS

Joy Cramlet Round Dances
Ken Kern Ammunition

Right and left thru, couples veer left
Couples circulate, ferris wheel
Centers pass thru, pass to the center
Centers touch, recycle
Centers pass thru, swing thru
Boys run, bend the line

Spin the top, three pairs
Same sex trade, boys run, wheel and deal

Touch, fan the top
Grand swing thru, boys run right
Wheel and deal

Spin chain thru, girls circulate double
Boys run right, bend the line
Pass thru, wheel and deal
Double pass thru, track II
Girls trade, recycle
Veer left, bend the line

Right and left thru, couples veer left
Ferris wheel, centers slide thru
Centers pass the ocean
Ping pong circulate, extend the wave
Boys circulate, swing thru
Boys trade, boys run
Bend the line, right and left thru

Slide thru, pass thru
Wheel and deal
Centers right and left thru
Centers touch a quarter
Centers walk and dodge
Centers partner tag, slide thru
Right and left thru

Transition — 1P2P to Box
Curlique, coordinate
Couples circulate, bend the line
Right and left thru, slide thru

Pass the ocean, trade the wave
Boys circulate, boys cross run
Recycle

Pass thru, wheel and deal
Double pass thru, track II
Hinge a quarter, centers trade
Ends circulate, boys run right
Slide thru

Right and left thru
Pass the ocean, girls circulate
Girls trade, recycle
Right and left thru

Touch a quarter, coordinate
Tag the line right, boys cross run
Wheel and deal, right and left thru

Slide thru, pass thru
Chase right, all eight circulate
Girls run, box the gnat
Right and left thru

Pass thru, wheel and deal
Centers touch, ping pong circulate
Centers recycle, centers pass thru

Right and left thru
Pass the ocean, recycle
Veer to the left, girls trade
Boys circulate, couples circulate
Wheel and deal

SINGING CALL

SATURDAY NIGHT FLIGHT

By Bob Bennett, Valdosta, Georgia

Record: Thunderbird #187, Flip Instrumental
with Bob Bennett

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade all the way you go
Turn your partner once and a half
Allemande your corner come back do sa do
Left allemande again then weave the right
Say Mr. Guitar Man play me a song
Do sa do then promenade walk right along
Promenade around take her home tonight
I'll be doing all right on my
Saturday night flight

FIRST FIGURE:

Head couples square thru four hands and then
Do sa do your corners step to ocean wave
Swing thru go two by two boys run right
Ferris crossfire and wheel you aren't thru
Walk and dodge corner swing
Allemande left new corners
promenade you do

Promenade around take her home tonight
I'll be doing all right on my
Saturday night flight

SECOND FIGURE:

Head couples promenade halfway round
Come down middle curlique boys run right
Right and left thru turn your girl my friend
Pass thru trade by corner lady swing
Allemande left new corner then do sa do
Left allemande then promenade and sing
Promenade around take her home tonight
I'll be doing all right on my
Saturday night flight

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

LOVE MAKES THE WORLD GO ROUND —

Grenn 14267

Choreographers: Phil and Becky Guenthner

Comment: Nice traveling waltz routine. Big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point; —; Together to CLOSED M face LOD, Touch, —;

PART A

- 1-4 Fwd Waltz; 1/4 R Turn Waltz M face WALL; Rock Side, Recov, Thru to SIDECAR M face RLOD; Fwd Waltz;
5-8 Cross, Side, Close; Cross, Side, Close M face WALL in CLOSED; Side, Draw, Close; Side, Draw, Close;
9-12 Fwd, Side, XIB to SEMI-CLOSED facing LOD; (Weave) Fwd, L Turn, Side; L Turn, Bk, Fwd; Fwd, Side, Close M face RLOD in CLOSED;
13-16 R Pivot, 2 M face LOD, Bk; Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn;

PART B

- 1-4 BUTTERFLY Fwd Waltz; Spin Manuv M face RLOD in CLOSED; Backup Waltz; Backup Waltz
5-8 Dip Bk, —, —; Recov, Pivot, 2 end SIDECAR M face RLOD & WALL; Side, Behind, Side end BANJO M face LOD and WALL; Thru, Side, Close to BUTTERFLY;

SEQUENCE: A — A — B — B — A — A plus Ending.

Ending:

- 1-4 CLOSED M face WALL Side, Draw, Close; Side, Draw, Close; Side REV SEMI-CLOSED, Corie, —; —, —, —.

JUST FOR FUN — Grenn 14267

Choreographer: Dot Mandt

Comment: Interesting two-step routine and great dancing music.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; RLOD Side, Behind, Side, Point twd LOD; Side, Behind, Side, Close; Apart, Point, Together to OPEN facing LOD, Touch;

PART A

- 1-4 Fwd, Brush, Fwd, Close; Fwd, Brush, Fwd, Close to face WALL in BUTTERFLY; Side, Behind, Side, Front; Apart, Point, Together to OPEN, Touch;
5-8 Repeat action meas 1-4 Part A except to end in BUTTERFLY M face WALL;

- 9-12 Rock Side, Recov, 1/2 R Turn to Bk to Bk/Step, Step; Rock Side, Recov, 1/2 L Turn/Step, Step; Side, Behind, Side, Front end CLOSED; Pivot, —, 2 M face LOD, —;

- 13-16 Fwd, Close, Bk, Close; Run, 2, 3, 4; Fwd, Close, Bk, Close; Fwd, —, 2 end OPEN, —;

INTERLUDE

- 1-4 M face partner and WALL no hands joined Side, —, Draw, —; Side, —, Draw, —; Side, Close, Fwd, —; (W Trans) Side, Close, Bk, Turn to face LOD in SHADOW;

PART B

- 1-4 Fwd, —, Point, —; Bk, Close, Fwd, —; Side, Behind, Side, Point; Side, Behind, Side, Touch;
5-8 Fwd, —, Point, —; Bk, Close, Fwd, —; Fwd Two-step; (W Trans) Bk, Close, Fwd, —;
9-12 CLOSED L Turn, —, Side, Close; L Turn, —, Side, Close M face WALL; Side, Close, Cross to SIDECAR, —; (Fwd, Close, Bk, —;) Side, Close, Cross, —;
13-16 M face partner and WALL no hands joined Rk Side, Recov, In Place, Thru; Rk Side, Recov, In Place, Thru; Side Corte, —, Recov, Flick;

SEQUENCE: A — A — Interlude — B — A plus Ending.

Ending:

- 1-4 BANJO M face LOD XIB, Side, Fwd, Lock; Fwd, Lock, Run, 2 Check; XIB, Side, Fwd, Lock; Fwd, Lock, 1/4 R Turn face WALL, Close; Quick Apart/Point.

THINGS TO SING ABOUT — Blue Ribbon 1001

Choreographers: Horace and Brenda Mills

Comment: An easy two-step with cues on one side of record. Adequate music.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; (Twirl) Side, Behind, Side, Touch; (Rev. Twirl) Side, Behind, Side, Touch;

DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step; Side, Close Cross, —; Side, Close, Cross end BANJO, —;
5-8 Fwd, Lock, Fwd, —; Fwd, —, 1/4 R Turn M face WALL, —; Turn Two-Step; Turn Two-Step end M face LOD;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED;
17-20 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Bk, Close, Fwd, Fwd end M

- face WALL;
 21-24 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Behind end SEMI-CLOSED;
 25-28 Repeat action meas 17-20;
 29-32 Repeat action meas 21-24 except to end in CLOSED;

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-2 SEMI-CLOSED Fwd Two-Step; Fwd, Apart, Point, —.

LOVELY — Hi-Hat 968

Choreographers: Art and Evelyn Johnson

Comment: Easy two-step to danceable music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end LOOSE-CLOSED M face WALL; Side, Close, Thru, —; Side, Behind, Side, Front;

- 5-8 Side, Close, Thru, —; Side, Behind, Side, Thru to SEMI-CLOSED; Walk, —, 2, —; Fwd, Close, Bk, Close;

- 9-12 Repeat actions meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A except to end BUTTERFLY M face WALL;

PART B

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end BUTTERFLY M face WALL; Side, Close, Fwd, —; Side, Close, Thru end CLOSED, —;

- 5-8 Side, Close, Side, Touch; Side, Close, Side, Touch; Turn Two-Step; Turn Two-Step end BUTTERFLY;

- 9-12 Repeat action meas 1-4 Part B;

- 13-16 Repeat action meas 5-8 Part B except to end in CLOSED M face WALL;

SEQUENCE: Dance goes thru twice then Step Side, Close, Apart/Point, —.

ORCHIDS '79 — Hi-Hat 968

Choreographer: Ben Highburger

Comment: Modified version of Ben's routine of 1969. The tango music is familiar.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Touch, Together to CLOSED, Touch; Corte, —, Recov to SEMI-CLOSED, —;

PART A

- 1-4 Fwd, —, Manuv to CLOSED, —; Pivot, 2 to SEMI-CLOSED, Fwd, —; Fwd to CLOSED, —, Run, 2; Fwd, Side, Draw, —;

- 5-8 (Side, Thru to BANJO) Side, —, Thru,

—; Rock Fwd, Recov, Bk, —; Recov, —, L Turn M face WALL in CLOSED, —; Fwd, Side, Draw, —;

- 9-12 Repeat action meas 1-4;

- 13-16 Fwd, —, 2 BANJO, —; Fwd, Recov, Bk to SEMI-CLOSED, —; Recov to CLOSED, —, Run, 2; Fwd, Side, Draw, —;

PART B

- 17-20 Fwd, —, Fwd, Side; (XIB, Flare, Bk, Side to BANJO face RLOD) XIB, —, —, —; —, Flare, Thru, Side end CLOSED; XIB, Flare, Back, Side;

- 21-24 Cross, —, Side, Cross; Rk Side, Recov, Fwd to BANJO M face DIAG LOD & COH, —; Rk Fwd, Recov to SEMI-CLOSED, Bk, Flick; Rock Fwd, Recov, Fwd to CLOSED M facing LOD, —;

- 25-28 Fwd, —, 2, —; Fwd, Side, Fwd end BANJO M facing LOD, —; Fwd, —, Run, 2 end CLOSED; Fwd, Side, Draw, —;

- 29-32 Fwd, —, 2 BANJO, —; Rk Fwd, Recov, Bk to SEMI-CLOSED, —; Recov to CLOSED, —, Rk Fwd, Recov; Corte, —, Recov, —;

SEQUENCE: Dance goes thru twice. Second time thru hold Corte until music ends.

SWEET AND CLASSY — CEM 37027

Choreographers: Corky and Paulette Pell

Comment: Nice two-step with good big band sound music.

INTRODUCTION

- 1-4 SEMI-CLOSED Wait; Wait; Fwd, Close, Fwd, Close; Walk, —, 2, —;

DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step end M face WALL in CLOSED; Side, Close, Fwd, —; Side, Close, Cross end BANJO M face LOD;

- 5-8 Side, —, Behind, —; Side, —, Front, —; Fwd, Close, Bk, Close end in CLOSED; Walk, —, 2, —;

- 9-12 Side, Close, Cross SIDECAR, —; Side, Close, Cross BANJO, —; Side, —, XIB to SIDECAR M face RLOD, —; Bk, Lock, Bk, —;

- 13-16 Bk Up Two-Step; Side, —, XIF M face LOD in BANJO, —; Fwd, Lock, Fwd, —; Fwd Two-Step end BUTTERFLY M face WALL;

- 17-20 Side, Close, Turn slightly Bk to Bk, —; Turn, Close, Step Bk in LOD, —; BUTTERFLY L Turn, Close, Side, —; Behind, Side, Thru end CLOSED M face WALL, —;

- 21-24 Side, Close, Fwd, —; Rock Fwd, Recov, Bk, —; Side, Close, Bk, —; Rock Bk, Recov, Fwd, —;

- 25-28 **Side, —, Behind, —; Side, —, Front to BANJO M face LOD, —; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**
 29-32 **Fwd, —, Face WALL & partner in CLOSED, —; Turn Two-Step; Turn Two-Step; Pivot, —, 2, —;**
 SEQUENCE: Dance thru twice except second time thru for meas 32 Side, Close, Apart, Point.

BLUE AND SILVER WALTZ — CEM 37027

Choreographers: Bob and Martha McNutt

Comment: Pleasant waltz routine to equally pleasant music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; (Spin) Manuv, Side, Close end CLOSED M facing RLOD;**

DANCE

- 1-4 **Fwd Turning L 1/4, —, Touch; Bk Turning L 1/4 M facing LOD, —, Touch; (L) Waltz Turn; (L) Waltz Turn end BUTTERFLY M face WALL;**
 5-8 **Solo L Turn, 2, 3 face RLOD in LEFT-OPEN; Bk, 2, 3/Check; Fwd, Flare, —; Thru, Side, Close;**
 9-12 Repeat action meas 1-4;
 13-16 Repeat action meas 5-8 except end CLOSED M face WALL;
 17-20 **Fwd, Side, Close; Thru, Side, Close; (Twirl) Side, Behind, Side; Thru, Side, Close;**
 21-24 **Waltz Away; Pickup to SIDECAR, 2, 3; Cross, Side, Close to BANJO; Cross, Side, Close to CLOSED;**
 25-28 **Fwd 1/4 L Turn, Side, Close; Bk 1/4 L Turn, Side, Close; Fwd 1/4 L Turn, Side, Close; Bk, 1/4 L Turn, Side, Close;**
 29-32 **Drift Apart, —, Point; Together to TAMARA, —, Touch; Wheel, 2, 3; (Unwrap) In Place, 2, 3;**

SEQUENCE: Dance goes thru twice then Step Apart and Point.

CORTEZ HASH

By Dee Cox, Cortez, Colorado

**Heads half sashay, square thru
 Swing thru, scoot back
 Boys run, pass thru
 Bend the line, pass the ocean
 Swing thru, boys run
 Ferris wheel, centers veer left
 Stroll and cycle
 Couples circulate, ladies circulate
 Ladies trade, ferris wheel
 (You're in that unaccustomed position again)
 Centers pass thru, swing thru
 Turn thru, left allemande**

**Heads half sashay, square thru
 Swing thru, girls fold
 Double pass thru
 Centers in, cast off three quarters
 Pass thru, tag the line left
 Couples circulate
 Ferris wheel**

(watch it — you're not in the standard position)

**Centers square thru three quarters
 Allemande left**

**Heads half sashay, square thru
 Swing thru, girls fold
 Double pass thru, peel off
 Pass thru, tag the line left
 Couples circulate, wheel and deal
 Pass the ocean, ladies trade
 Recycle, square thru three quarters
 Allemande left**

**Heads half sashay, square thru
 Swing thru, scoot back
 Boys fold, double pass thru
 Track II (mixed sex — watch it!)
 Swing thru, centers trade
 Boys run, pass thru
 Bend the line, star thru
 Right and left thru
 Dive thru, square thru three quarters
 Allemande left**

SINGING CALL

I LIKE TO BE WITH YOU

By Jerry Schatzer, Cromwell, Connecticut

Record: Hi-Hat #497, Flip Instrumental with Jerry Schatzer

**OPENER, MIDDLE BREAK, ENDING
 Circle to the left I like to be with you
 You make the sun shine thru left allemande
 Will you box the gnat my friend
 Four ladies promenade inside the ring
 Well turn your partner right full turn
 Left allemande swing your date promenade
 Say baby I'm glad I found you
 Baby I wana be around you now**

**FIGURE:
 Head couples promenade halfway
 Down the middle right and left thru
 Curlique tonight boys run to the right
 Do an eight chain thru my friend
 Go all the way and back again
 I used to think the world was lonely
 Swing your corner promenade
 Say baby I'm glad I found you
 Baby gonna' put my arms around you now**
 SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALL

LOVE

By Al Davis, Harrison, Arkansas

Record: C Bar C #542, Flip Instrumental with Al Davis

OPENER, MIDDLE BREAK, ENDING

Circle left

Love you made a place for me
Beside you in your arms left allemande
Walk back a do sa do now left allemande
Weave the ring it will be a loving place
Do sa do and promenade
Love I owe my life to you cause
You kept me from dying and dying is the
Only thing I haven't tried

FIGURE:

Heads promenade halfway round the ring
Come on down the middle do a curlique
Boys run right then do a right and left thru
Veer left and ferris wheel then
Those center two square thru go three hands
Swing corner girl left allemande
Walk back and promenade
When we're walking down the street together
My whole world is walking by my side

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

LEFT HANDERS

By Gary Felton, Adelphi, Maryland

1P2P curlique

Coordinate, centers trade
Centers run left
(Boys begin) swing thru
Centers cross run to the right
And run around the boys
Wheel and deal, pass thru
Right and left grand

Heads square thru, swing thru
Spin the top
Right and left thru
Dixie style to an ocean wave
(Boys begin) swing thru
Trade the wave
Extend the tag
Right and left grand

Heads square thru
Right and left thru, veer left
Centers trade, centers run
Boys swing half by the right
Swing half by the left with the girl
Eight circulate
Girls swing half by the right
Swing half left with the boy
Left allemande

Heads square thru, swing thru
Boys run, tag the line right
Centers run (left)
(Girls begin) swing thru
Left allemande

SWING, SWING, SWING

By Bill Cooper, Mississauga, Ontario

Heads lead right circle to a line
Square thru four hands
Trade by, swing thru
Spin the top, right and left thru
Square thru four hands
Trade by, swing thru
Spin the top, right and left thru
Slide thru, square thru three
Left allemande

1P2P lines pass thru
Quarter tag the line
Swing thru, pass thru
Star thru, pass thru
Half tag the line
Swing thru, girls run
Pass thru, three quarter tag the line
Swing thru, pass thru
Centers in, cast off three quarters
Pass thru, tag the line all the way
Cloverleaf, right and left grand

SINGING CALL

WALKIN' ON NEW GRASS

By Daryl Clendenin, Portland, Oregon

Record: Chinook #018, Flip Instrumental with Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring you know
Join up hands and circle left you go
You'll do an allemande left go forward two
Go right and left turn back one
Right hand around the corner
Go forward two left and right
Turn back one allemande left
Come back and promenade
Cause I'll be walkin' on new grass
The next town down the road keeps calling me

FIGURE:

The heads promenade halfway you go
Lead to the right and do a do sa do
Swing thru and then the boys run right
Bend the line go right and left thru
Why don't you star thru slide thru
Star thru pass thru swing corner promenade
Cause I'll be walkin' on new grass
The next town down the road keeps calling me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

If you have material for use in the Basic Plateau send it in and we'll be happy to pass it along to our editor, Ken Kernen.

Side Ladies chain three quarters
Head men turn them with an arm around
Lines of three go forward and back
Just the ends star thru
Pass thru and circle up three
Head gents break to lines of three
Lonesome girls lead to the right, circle up four
Head gents break to lines of four
Star thru, dive thru
Pass thru, star thru
Cross trail thru, left allemende

Allemande left your corner girl
Pass right by your own
Right hand 'round that right hand girl
Allemande left your new corner girl
Pass by your own without a whirl
New right hand lady with a right hand 'round
New corners left like a courtesy turn
Four ladies chain across
To a left allemande

Head two ladies chain to the right
New side ladies chain across
Heads half square thru
With the sides half square thru
Move on to the next
Two ladies chain
Turn that girl and star thru
Dive thru, pass thru
Right and left thru the outside two
Two ladies chain, star thru
Half square thru
Outsiders stay facing out
Centers half square thru
Separate go around just one
Everybody half square thru
As couples move on to the next
Star thru, pass thru
Left allemande

Heads cross trail thru
Go around just one to a line of four
Straight across all star thru, dive thru
Pass thru, star thru
Pass thru and bend the line
Star thru, circle four half way 'round
Dive thru, circle four half way 'round
Pass thru, star thru
Just the ends pass thru
Go around just one into the middle
Pass thru, left allemande

Side couples right and left thru
Head ladies chain
Now square thru three quarters
Separate and go around two
Into the middle and star thru
California twirl and circle up four
Head gents break to lines of four
Pass thru, all turn right to single file
Girls roll back to the corner man
Allemande left and right and left grand

Head ladies chain three quarters
Side men turn them with an arm around
Lines of three go forward and back
Just the ends star thru
Square thru four hands, circle up three
Men break to lines of three
Go forward up and back in time
Pass thru, U turn back
Lonesome men pass thru
Go around just one to a line of four
Lines go forward up and back
Pass thru, bend the line
Star thru, California twirl
Centers pass thru, star thru
Pass thru, bend the line
Right and left thru, ladies chain
Star thru, dive thru
Square thru three quarters
Left allemande

SINGING CALL ADAPTATION

The adaptation which follows is a simple prompted quadrille that has particularly good flow. Although it contains the grand flutter wheel figure which is not within the Basic Program plateau, dancers should have no problem with the figure once flutter wheel has been taught.

SUNSET QUADRILLE

By Ken Kernen, Phoenix, Arizona

Music: Queen's Quadrille — MacGregor 7695
Prompt the action as follows:

Intro — — — —, **All four ladies flutter wheel**
1-8 — — — —, **Join your hands and circle left**
9-16 — — — —, **Four men reverse flutter wheel**
17-24 — — — —, **Take this lady, promenade**
25-32 — — — —, **Heads (sides) wheel right and left thru**
33-40 — — — —, **Star thru, pass thru**
41-48 **Swing — and promenade, — — — —**
49-56 — — — —, — — — —
57-64 — — — —, **(All four ladies flutter wheel)**
Etc. . . .

SEQUENCE: Figure through four times.



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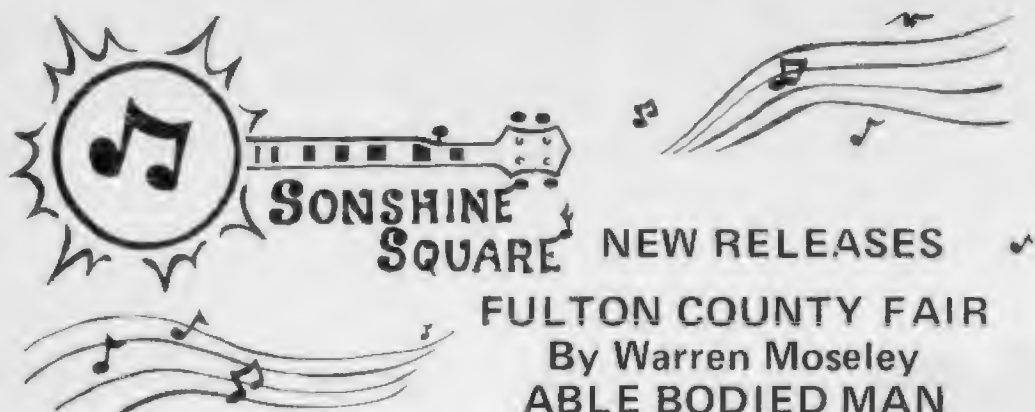
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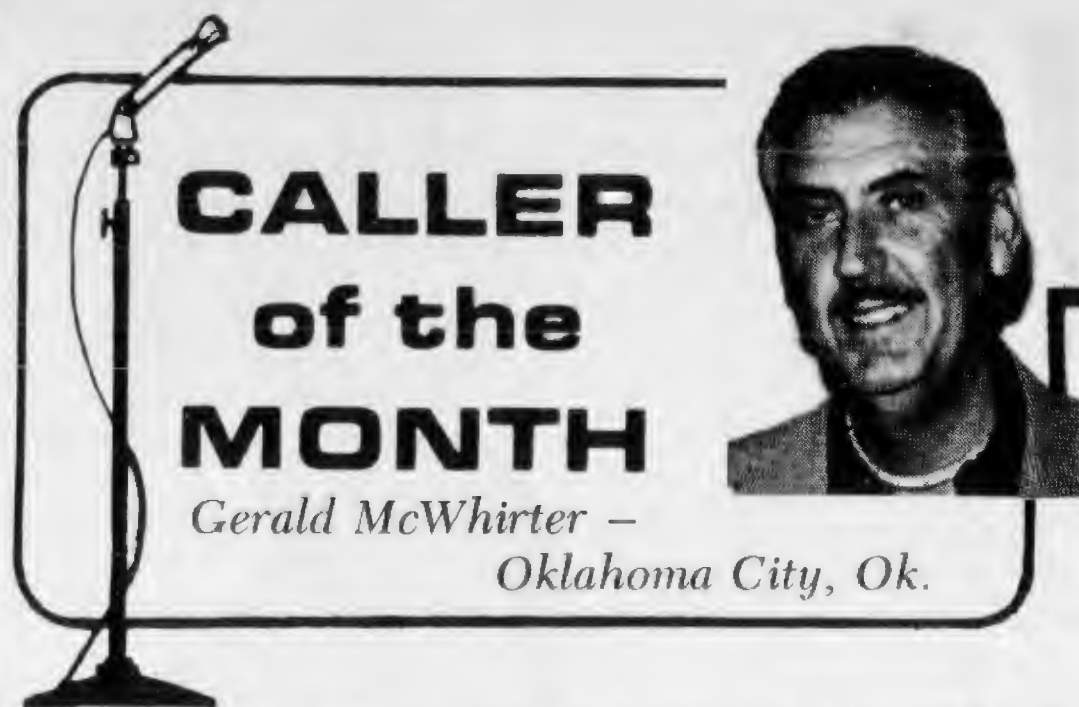
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A BIG SPOTLIGHT will shine on Gerald and Sally McWhirter on March 17th. "Silver Spur" of Oklahoma City will celebrate its own 30th Anniversary and Gerald's 30th Anniversary as its club caller with a special dance. It will be held in the Made for Oklahoma Building at the State Fairgrounds with a number of callers and all the trimmings, and will be free to all dancers and callers.

Gerald began calling in 1948 and has called for an ever-lengthening list of clubs and special affairs. A member of CALLERLAB and of Oklahoma's State and Central District Callers Association, he has done considerable work for Oklahoma City's two National Square Dance Conventions. He devotes most of his calling time at present to his three local clubs, two of which sponsor a beginners class each year.

In 1960 Gerald became a staff member for Clearfork Labor Day Weekend beside Lake Texoma in southeast Oklahoma. He now serves as director for the event, which offers a large staff of callers for almost continuous dancing for dancers from Oklahoma, Texas, Arkansas and Louisiana. Recently he has recorded two singing calls, "Red Headed Baby of

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Gerald and Sally enjoy the affection and respect of an incalculable number of dancers and callers, along with an excellent reputation for the roofing company which they own and operate. Their remaining time goes to their two daughters and their families, and to golf and bridge.

There is no way to measure the huge contribution Gerald has made to the world of square dancing. The double 30th Anniversary alone is a highly noteworthy achievement and dancers everywhere are invited to join the celebration. — *Kathy Bearman*

(**LETTERS**, continued from page 3)

many that these square dancers are not set aside by other square dancers, only governments can do that. Let us keep this common bond and actively promote the international friendship of the Do-Si-Do world.

Lothar Merker
Philippines

Dear Editor:

I found your Handbook Series on Plus Movements interesting and informative. I do believe there is an error in one of the Tea Cup chain pictures. The middle one on the second page of this move seems to be reversed. Will you let me know if I am correct. Keep dancing!

Frank Chionchio

Massapequa, New York

How right you are! Thanks so much for bringing the error to our attention. If you'll look closely at that center picture, you will discover that the negative was reversed — check the side man. We'll correct it for future reprints. You have sharp eyes. — Editor.

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square) community in Northeast New Mexico and are somewhat isolated from the major square dancing activities of a metropolitan area. This makes it difficult for some of our dancers to go out and "rub elbows" with the great world of square dancing. Sharing our monthly copy of SQUARE DANCING has been a joy but it's time for our members to have their own. With the magazine getting better and more valuable with each issue, and there being always something for everyone at all levels in each publication, I want to distribute the latest issue to various club members in hopes of building their interest further. This will certainly create a huge picture window through which they can view, and have a certain access to the great world of square dancing and its total program. Hopefully, it will also create some new members for ASDS. Keep up the fine work and thank you for your assistance.

Grady and Ruth Greene
Las Vegas, New Mexico

Dear Editor:

The current series of articles on caller training are just the mightiest, something that we out here have wanted for a long time. Thank you very much.

Trevor Gordon
Auckland, New Zealand

Dear Editor:

I would like to comment on the last CALLERLAB Quarterly Selection, Grand Weave. To me it is not a smooth moving movement. I think more emphasis should be given to the movements that are smooth. I, myself like the grand que better. As a matter of fact, not much use in having quarterly selections as they are only called a few times and

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then you don't hear them anymore. Seems like a person can't go to a dance without having workshop all night. Every caller wants to have something different. How can you expect the dancers to stay, especially those who can't dance several times each week?

R. M. Spoden
Cold Spring, Minnesota

Dear Editor:

A couple of corrections — our own address is Hamburg, not Harrisburg as printed on our Contra article (SQUARE DANCING, October, 1978). That's a logical typo and happens

frequently. Also, NEFFA has moved. Their new address is New England Folk Festival Association, Inc., 74 Flett Road, Belmont, Massachusetts 02718. . . . Keep up the excellent work in presenting dancing in its broad spectrum.

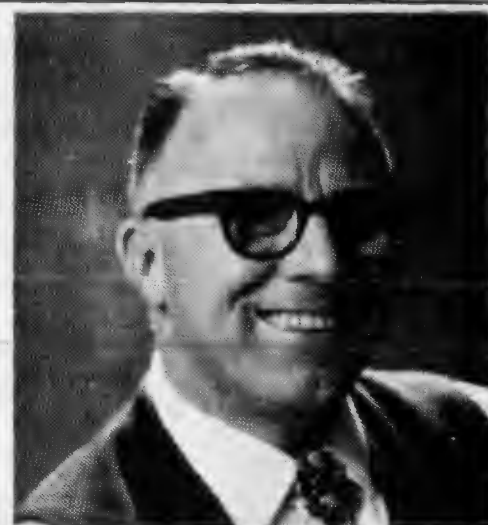
Betty and Jack Hanf
Hamburg, Pennsylvania

Dear Editor:

Your publication is GREAT and we refer to it constantly, especially at our Staff meetings. Thanks for being so helpful and making our work that much easier. We are a very mini

Is there a Callers' School in YOUR Future?

If you have been square dancing a fair amount of time and if you now have a desire to go further in order to teach others to dance and to call for their clubs, or if you are now calling and feel that you would like to do a more polished or professional job — then a callers' school could be your answer.



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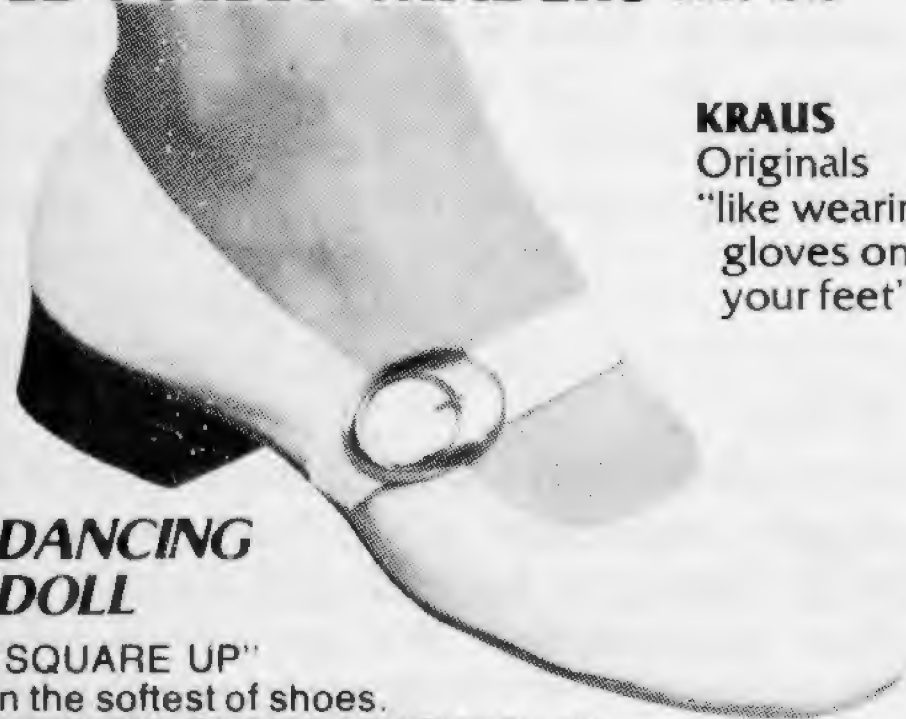
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Betty Wolf, Assoc. Editor
PEN-DEL FED-FAX

Dear Editor:

Thanks a lot for the premium certificate. I return it herewith together with a cheque for U.S. \$11, and look forward to receiving the records in due course. Once again, I would like you all to know that I always look forward to the monthly copy of the magazine. As you say, it keeps us in touch with square dancing in all parts of the world. As a matter of fact, my wife and I and our daughter are hoping to visit a square dance club in Oslo, Norway, next year during our holidays. Lots of our friends have visited Germany, Canada and the U.S. during the past year, so as you can imagine we get together for a fun way and realize that square dancing is indeed, worldwide. We are always pleased when dancers from the U.S. and Canada visit our clubs and I feel sure that your magazine does an awful lot of work by keeping us in touch with each other. Keep up the good work. Fondest regards to you all.

George Rouse
London, England

Dear Editor:

I enjoyed reading Wendy Guss' letter. Is it time perhaps to reverse the trend of hiring "name" callers in order to attract large groups, and start trying to be less commercial? As impractical as it may seem, none of us joined square dancing with the idea of being a magazine editor, caller, or federation chairperson. We stayed with our little groups because it was personal and friendly. The level of dance and who called it was not important if we had fun, and if we didn't, it wasn't the caller's fault,

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it was ours. I enjoy dancing with "Flip" at crowded halls (I never had a chance to dance to him when it wasn't) as much as I do at an amateur night. But what I enjoy most of all is being part of what is going on, and the larger the group, the harder that gets.

Jim Jenkins
San Angelo, Texas

feel so much better than when we started. We are taking repeat lessons at present to build confidence so we will get on the floor at regular dances. Our only regret is that we didn't start earlier in life — we feel that we have missed a lot of fun. We really enjoy the articles in **SQUARE DANCING**. It gives us many helpful hints.

Mrs. Richard Teague
Midland, Texas

Dear Editor:

Last spring my husband and I started taking square dance lessons. Since then we have both celebrated our 60th birthday, and both

Dear Editor:

Just a short note to let you know what is

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going on here. 3WJ Stereo Country Music Radio Station has agreed to work in conjunction with me to produce a square dance radio show. The program is aired every Sunday night at 8:45 for 15 minutes and is entitled "The Eddie Powell Square Dance Show." We will try to feature any new records that come out (playing the side with calls) and telling a little about the caller and his hometown. We will also make announcements as to up coming dances, etc. We are hoping for support from the square dance recording industry to pro-

vide the records (free of charge, of course). All records should be forwarded to my home.

Eddie Powell
1699 Brice Road
Reynoldsburg, Oh. 43068

Dear Editor:

Just sent 200 square dance diplomas to Ecuador . . . never ceases to amaze me what a worldwide activity this business has become. We have items now in Norway, New Zealand, Island of Malta off the coast of Italy, England, Korea, Canada of course, and Mexico. The

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Dear Editor:

We have been square dancing for over twenty years, enjoyed it very much and still do. But what seems to be missing is the violin

music in the records they are turning out the last couple of years. Violin music is a very good turn on for square dancing. I really do miss it for proper rhythm. Thank you kindly.

William and Helen Jespersen
Minneapolis, Minnesota

Dear Editor

Everything that has been said *GOOD* about your *SQUARE DANCING* magazine, I wholeheartedly agree with. Thanks.

Roland Dion
Holly Hill, Florida



Rocky
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Lewis



C.O.
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SINGING CALLS

I LIKE TO BE WITH YOU — Hi-Hat 497

Key: F Tempo: 128 Range: HB Flat
Caller: Jerry Schatzer LC

Synopsis: Complete call printed in Workshop.

Comment: Easy relaxed dancing with simple figure. Callers should have no problem with melody. Dancers were mixed in their overall complete acceptance as to an exceptional record. The alternate figure offers a choice by callers. Rating: ★★

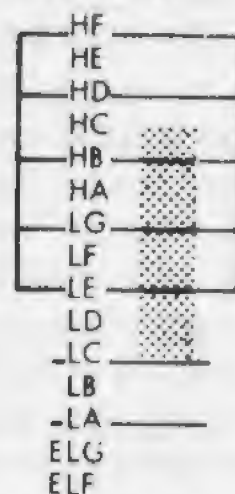
TURN ON YOUR LIGHT — Thunderbird 188

Key: D Tempo: 130 Range: HD
Caller: Bud Whitten LC

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — allemande left and allemande thar — forward two men back

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

up star — slip the clutch — left allemande — do sa do — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — ferris wheel — spread — star thru — square thru three quarters — swing corner — promenade.

Comment: A repeat of a tune recorded by another company but still well done. Figure is Mainstream and danced easily by dancers. Called very well by Bud. Most callers should be able to handle without problems.

Rating: **

DELTA DIRT — C Bar C 541

Key: F **Tempo:** 120 **Range:** HD
Caller: Bronc Wise **LC**

Synopsis: (Break) Circle left — left allemande corner — do sa do home — four ladies promenade one time — turn partner by right — left allemande — swing own — promenade (Figure) One and three square thru four hands — do sa do corner — star thru — right and left thru — flutter wheel once around — sweep one quarter more — veer to left — wheel and deal — swing corner — left allemande — promenade.

Comment: Danceability seems the key to the success of this record. Dancers enjoyed the movements though two right hand movements by men on star thru and right and left thru could have been smoother with a slide thru instead of star thru. Good instrumental with nice beat.

Rating: **

WALKING ON NEW GRASS — Chinook 018

Key: B Flat **Tempo:** 128 **Range:** HD
Caller: Daryl Clendenin **LB Flat**

Synopsis: Complete call printed in Workshop.

Comment: Good choreography and well recorded instrumental makes this release one of

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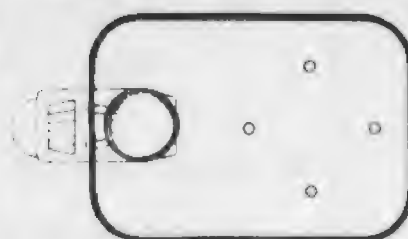
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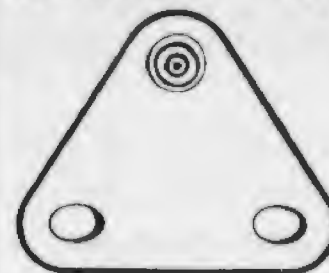
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Chinook's better ones. Callers will probably enjoy the drive that is potentially available if the caller wants to exercise it. Seems fast in one place but dancers handled it successfully. Rating: **+

LAW ENFORCING MAN — C Bar C 540

Key: C Tempo: 135 Range: HE
Caller: Curt Davis LC

Synopsis (Break) Left allemande corner — walk back a do sa do — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle right and left thru — flutter wheel — sweep one

quarter more — pass thru — do sa do — eight chain four — swing corner — promenade.

Comment: Good country style music with solid beat that would be hard to stray from. Instrumental is well executed as seems to be normal with the C Bar C label. Mainstream figure offers nothing outstanding. This record could very easily have been selected for Workshop section. Rating: **

GYPSY FEET — Windsor 5079

Key: B Flat Tempo: 132 Range: HC
Caller: Gary Weston LF

Synopsis: (Break) Allemande left alamo style —



Ron Nelson



Elmer Sheffield



Bill Volner

RED BOOT ENTERPRISES

RB 239

ALL OF ME

by Ron Nelson

RB 238

BOOGIE GRASS BAND

(discontinued)

RB 904

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by Ray and Bea Dowdy

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by Elmer Sheffield, Jr.

SM 1002

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balance — swing thru — forward two — balance again — swing thru — forward two — turn thru — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — do sa do corner — curlique — scoot back — boys run around that girl — star thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: Music on called side seemed to be recorded in lower level than usual releases. On alternate figure with called side, movements of peel the top and explode the wave are used. Record could be used as a hoe-down. Average tune. Rating: **

GOTTA QUIT LOOKIN' AT YOU BABY —

Red Boot 2237

Key: E Flat & F **Tempo:** 132 **Range:** HD

Caller: Ralph Fulkerson **LB Flat**

Synopsis: (Break) Four ladies circle left — swing own — join hands circle left — allemande left — weave ring — swing — promenade (Figure) Four ladies chain across — heads promenade halfway — lead to right circle four — break make line — forward eight and back — star thru — do sa do — eight chain two — pass thru — swing corner — promenade.

Comment: Standard music of Red Boot with heavy accented steady beat. Average tune and figure with nothing outstanding but overall a satisfactory release. The music makes it acceptable. Rating: **

THE LAST BLUES SONG — Chinook 019

Key: F **Tempo:** 130 **Range:** HA

Caller: Randy Dibble **LD Flat**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half way — down middle curlique — walk and dodge — swing thru one time — boys run right — bend the line — go up and back — right and left thru — slide thru — square thru three quarters —



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swing corner — promenade.

Comment: Figure, choreographically speaking, works very well. The tempo, if slowed, offers a smoother dance execution, otherwise the short choppy steps seemed tiring to the dancers. Overall a nice job by Randy.

Rating: **

SATURDAY NIGHT FLIGHT — Thunderbird 187

Key: A Tempo: 130 Range: HC
Caller: Bob Bennett LD

Synopsis: Complete call printed in Workshop.

Comment: One of Bob's best releases with ex-

ceptionally good, well recorded music by Thunderbird. Use of ferris crossfire and wheel in figure may be questionable for some dancers but an alternate figure is offered for choice.

Rating: **+

FIREBALL MAIL — John's 88-13

Key: D Tempo: 130 Range: HD
Caller: Gerald McWhirter LA

Synopsis: (Break) Allemande left — allemande thar — right — left — form star right hand — right — left — second girl gents star right — shoot star — right and left grand — meet own promenade (Figure) One and three up and

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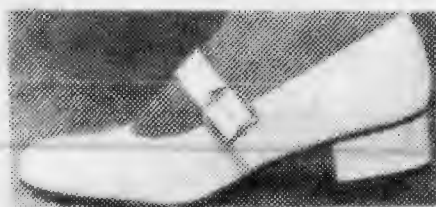
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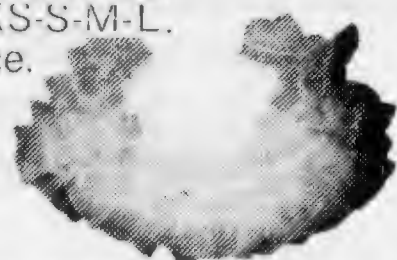
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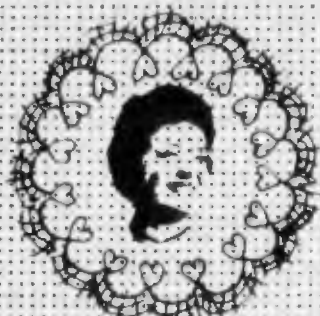
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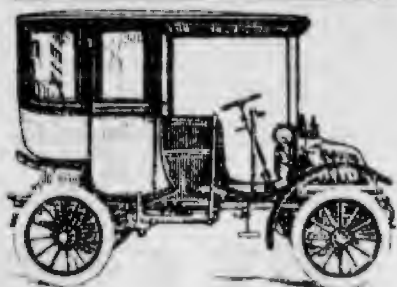
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back — right and left thru — star thru — California twirl — right and left thru — pass thru — trade by — left allemande — pass your own — swing next — allemande corner — promenade own.

Comment: Rhythm track on this recording in portions of the release seemed inconsistent, giving dancers a not too smooth execution. This release has been preceded by a well recorded number by another company. This reviewer welcomes this new company and expects good things from them but the rhythm change could be detrimental on this one.

Rating: *+

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HELLO MEXICO — Red Boot 1246

Key: C & D Tempo: 128 Range: HD
Caller: Elmer Sheffield LC

Synopsis: (Opener & Ending) Grand weave (Middle break) Circle left — left allemande — do sa do — men star left — turn partner right — left allemande swing own — promenade (Figure) Heads square thru four hands — makeright hand star — heads star left inside — do sa do — make a wave — recycle — veer left — tag the line — all face left — promenade.

Comment: This reviewer will continue to express a personal view that record producers need to

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review the words and phrases used in their releases. Indications of drinking and being intoxicated is not acceptable practices in square dancing. This record seems to be recorded at a lower level than expected of Red Boot. This is not one of Red Boot's best efforts. Very bassy. Rating: *+

RED HEADED BABY OF MINE — John's 88-12

Key: D Tempo: 128 Range: HA
 Caller: Gerald McWhirter LC Sharp
 Synopsis: (Break) Walk around corner — see saw own — men star right put arm around

partner star promenade — girls roll back — left allemande — weave ring — meet own turn thru — left allemande — promenade (Figure) One and three promenade halfway — two and four square thru four hands — swing thru — boys run right — ferris wheel in middle — centers zoom — dixie grand — swing corner — promenade.

Comment: Instrumentally speaking the melody line is non-existent on this recording. Unless a caller knows this tune he will fight it all the way or make up his own, which might be the intent of the company. An established melody line to start with is a necessity for most callers. If

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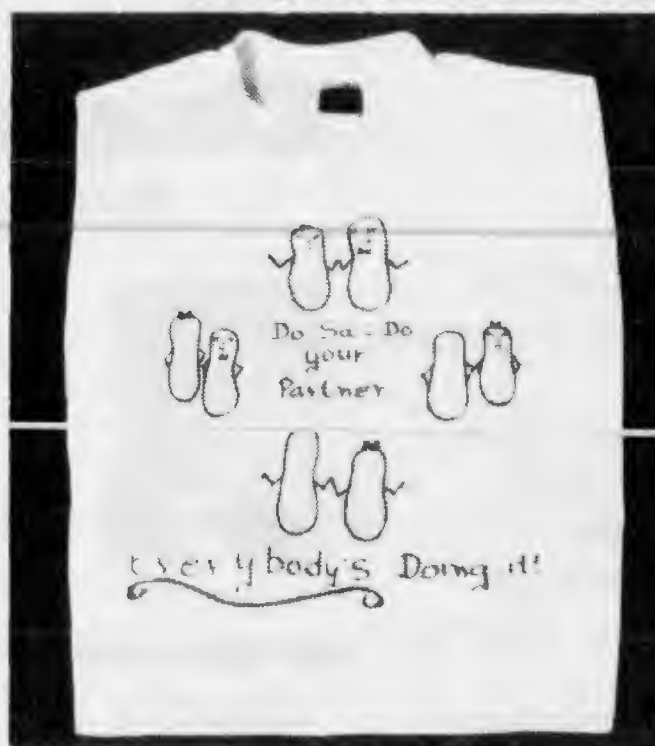
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IF YOU WANT ME — Chinook 017

Key: B Flat **Tempo:** 128 **Range:** HB Flat
Caller: Jim Hattrick **LB Flat**

Synopsis: (Break) Head ladies chain — chain
right — corner left allemande — go forward
two — men swing in — allemande thar —
shoot star full around — men star right three
quarters — left allemande — promenade
(Figure) Heads promenade three quarters —
while sides do sa do — square thru three quar-
ters — circle four — make line — right and left

thru — star thru — pass thru — swing corner
— promenade.

Comment: A good instrumental and much im-
proved, musically speaking, since their be-
ginning. Figure is average and melody line
may be work for the callers to establish as it is
not standard. Rating: **

LOVE — C Bar C 542

Key: C **Tempo:** 128 **Range:** HB Flat
Caller: Al Davis **LB**

Synopsis: Complete call printed in Workshop.
Comment: Fine instrumental with exceptionally
good banjo execution. Dancers will keep on

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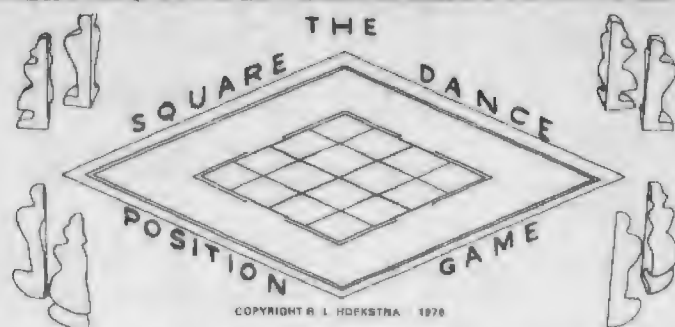


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their toes with nothing fancy, just Mainstream movements. Callers can probably handle all the ingredients in this release. Rating: **+

**IT'S BEEN A GREAT AFTERNOON —
Red Boot 1245**

Key: B Flat & C Tempo: 132 Range: HE LF
Caller: Elmer Sheffield

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — swing — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — right and left thru — touch a quarter — split

circulate — boys run — reverse the flutter — promenade.

Comment: A good release with lots of rhythmic action. This tune was produced at the same time another company issued theirs and this reviewer leans toward the other company's release. Elmer did not reproduce as well as on some of his others. Rating: **

MARRY ME — Prairie 1014

Key: A Tempo: 130 Range: HD LA
Caller: Renny Mann

Synopsis: (Break) Grand square — allemande left — do sa do — allemande left — prome-



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 by Earl Rich

nade (Figure) Heads rollaway — star thru — do sa do — swing thru — boys run — tag the line — face to right wheel and deal — pass thru — turn back — square thru — three hands — trade by — swing corner — promenade.

Comment: Good instrumental and fine effort by Renny. Key for him seems to be a bit low. Callers may have to make adjustment key wise. Nice chord progression on instrumental in certain places. Choreography seemed to be ample and timed well enough. Rating: **

UNBREAKABLE HEARTS — Yellow Rock 3001

Key: F **Tempo:** 136 **Range:** HD
Caller: Vance McDaniel **LC**

Synopsis: (Break) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half way — sides square thru four hands — right and left thru — eight chain six go down the line — swing — promenade (Alternate figure) Heads square thru four hands — curlique — scoot back — swing corner — left allemande — weave ring — do sa do — promenade.

Comment: Good music though this tune does not seem to this reviewer as square dance rhythm. It fits two-step rhythm very well. A bit jerky for smooth execution. This record was good for listening and well recorded. A new record company with good music which we welcome to the field. Rating: *+

(AS I SEE IT, continued from page 8)

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and the Los Angeles International Airport. Directions, if needed, will be available at our booth at the CALLERLAB Convention. We hope you'll come and pay us a visit.

(**ROUND THE WORLD,**

continued from page 43)

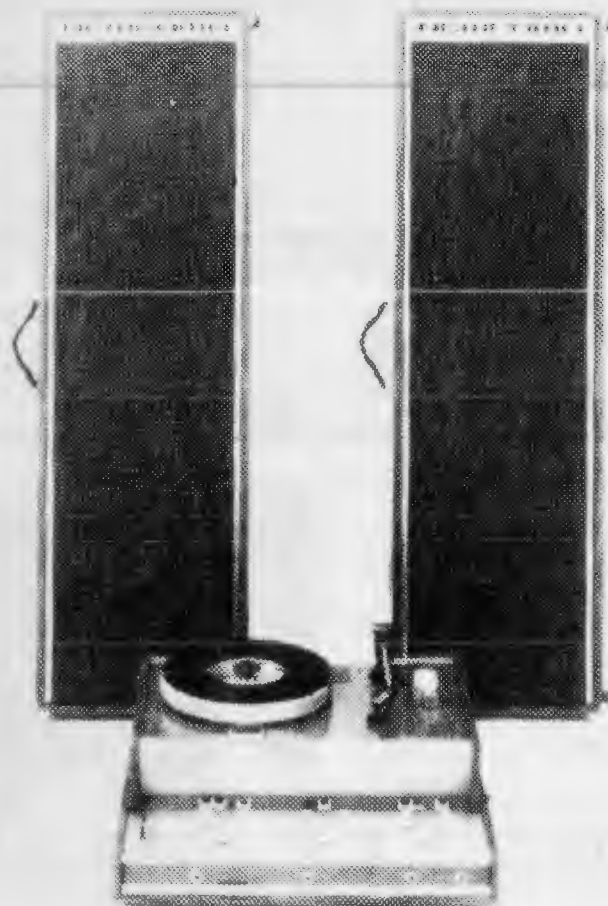
the club and these folks have already joined into the regular dancing nights. At the Christmas dance there were 262 dancers. Several prizes were given away at a raffle, and the Christmas card mailbox was filled with almost 1,000 cards, each posted to other

members of the club, then handed out at the final dance. Tables were set up for the official meal, which each lady or group brings. The gala event didn't end until 2:00 a.m., and the newcomers enjoyed it tremendously! The dropout rate of this club is very low, maybe because of all the fine social activities they have. The folks of Christchurch would love visits from their square dancing friends from around the world.

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the Southwestern Area Square Dance Association's (SWASDA) 31st Annual Spring Festival to take place on the weekend of March 9th and 10th. Beryl Main will be featured on squares, with John and Wanda Winter conducting the round dancing.

ADDITIONAL FINANCIAL REPORT FOR THE 26th NATIONAL

Steve Musial, Chairman of the 26th National held in Atlantic City, continues to keep square dancers informed about the surplus

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monies from that Convention. In a memorandum of a meeting of the Executive Board held last May, the following motions were passed. These are excerpted here:

1. \$7,500.00 to purchase a Certificate of Deposit made out to the Federation of Delaware Valley to be used as seed money for any future National Convention.

2. Chairmen of the 26th National to be reimbursed \$150.00 for special outfits purchased for the Convention.

3. Remaining surplus to be turned over to the Delaware Valley Federation with the

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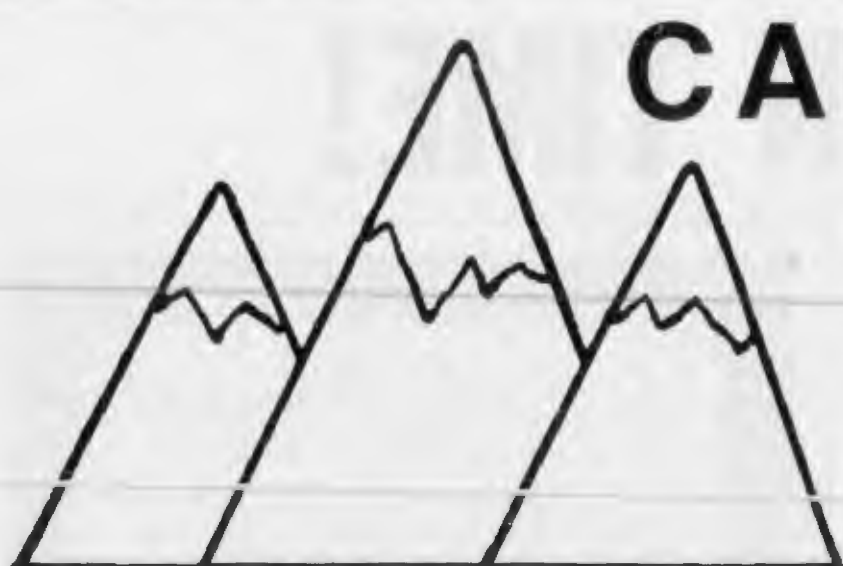
proviso that \$5,000.00 be an outright grant to the Federation and the balance of the money be invested with the interest on the fund used to provide scholarships for callers and summer dances for new dancers in each district. Of the balance, up to \$5,000.00 may be used (to be decided later) by the Federation to establish a square dance museum.

Further action by a lawyer recommended that the funds be maintained in accounts requiring the approval of three couple/trustees or their successors, not only for withdrawal of

funds but for approval of the projects for which they would be used.

**OKLA. PUBLIC BROADCAST
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The Oklahoma City 27th National Square Dance Convention's 30-minute documentary television video-tape has just been completed by the Oklahoma Education Television Authority who prepared the narrated production



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during the June 1978 National Convention.

Roberta Raider Sloan of Oklahoma's Public Broadcast System, OETA, was the producer of the documentary with Jim Rankin as director and Dean Sudik as announcer and commentator. The Public Television Network taped more than 8 hours of the Convention using more than a million dollars worth of equipment in preparing the 30-minute program.

The documentary covers every phase of the Convention including exhibitions, panels,

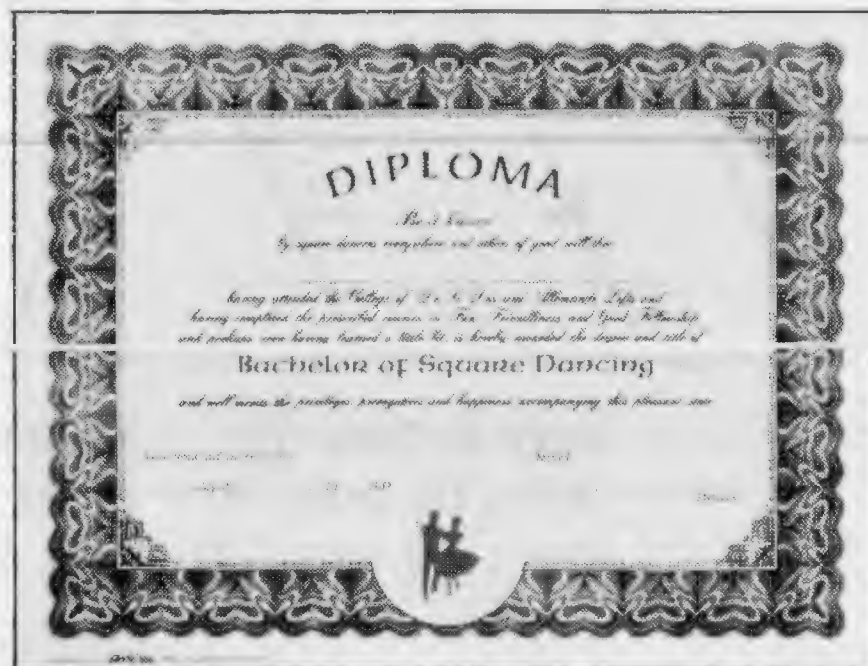
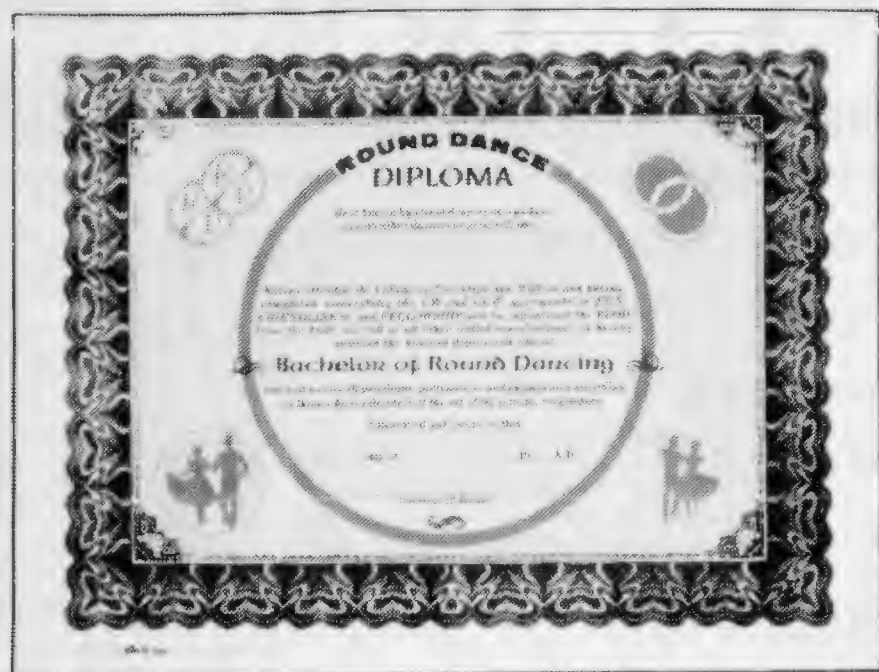
camping areas, Milwaukee registration, youth activities, Parade of States and many others.

Individuals featured on the program include Nita Smith, Bryan, Texas; Malcolm Davis, England; Debbie Cooper, Oklahoma City; Craig Bartels, Coon Rapids, Minnesota; Nell Eblen, Wichita Falls, Texas; Alice Jamison, Oak Ridge, Tennessee; Osa Mathews, Palm Springs, California; Bob Van Antwerp, State Line, Nevada; Erna Egender, Denver, Colorado; Matt Asanuma, Tokyo, Japan; Willie Harlan, Vinita, Oklahoma; and

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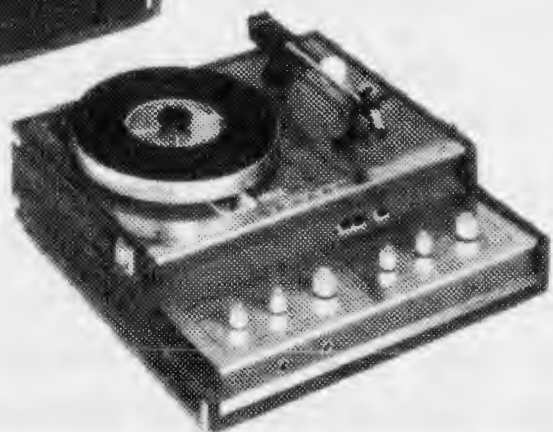
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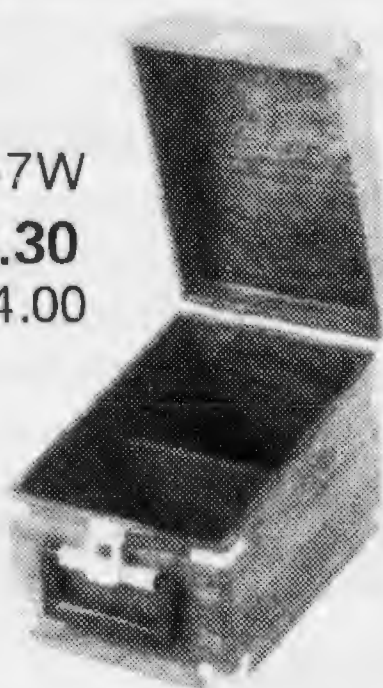
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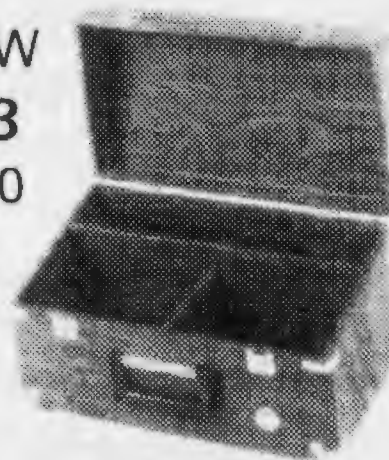
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Exhibition groups recognized include the Johnson Cloggers, Lakewood, California; Star Promenaders, Coon Rapids, Minnesota; Mountain Cloggers, Houston, Texas; Wheel Blazer, Houston, Texas; Royal Chapparals, Albuquerque, New Mexico, Maycroft Square Tappers, Muskegon, Michigan; Jim's Dandies, Denver, Colorado; Air Cap Tappers, Wichita, Kansas; Squarenaders, LaFayette,

California; OK Cloggers, Oklahoma City, and the Rhythm Cloggers, Houston, Texas.

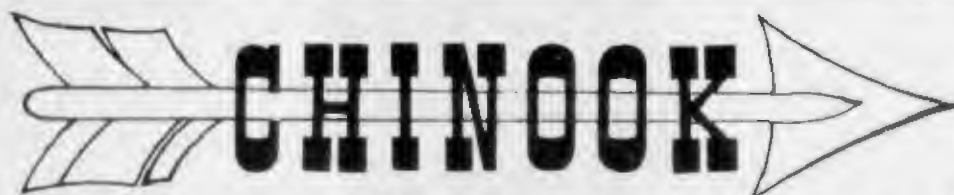
Public Broadcast Stations throughout the United States can obtain this video-tape by contacting the Oklahoma Education Television Authority, Box 14190, 7403 North Kelley, Oklahoma City, Oklahoma, 73131.

IN MEMORIAM

Chet Smith, Boylston, Massachusetts.
Dave Smith, caller, Denver, Colorado.
Ernie Coates, Penticton, British Columbia.
Our condolences to families and friends.



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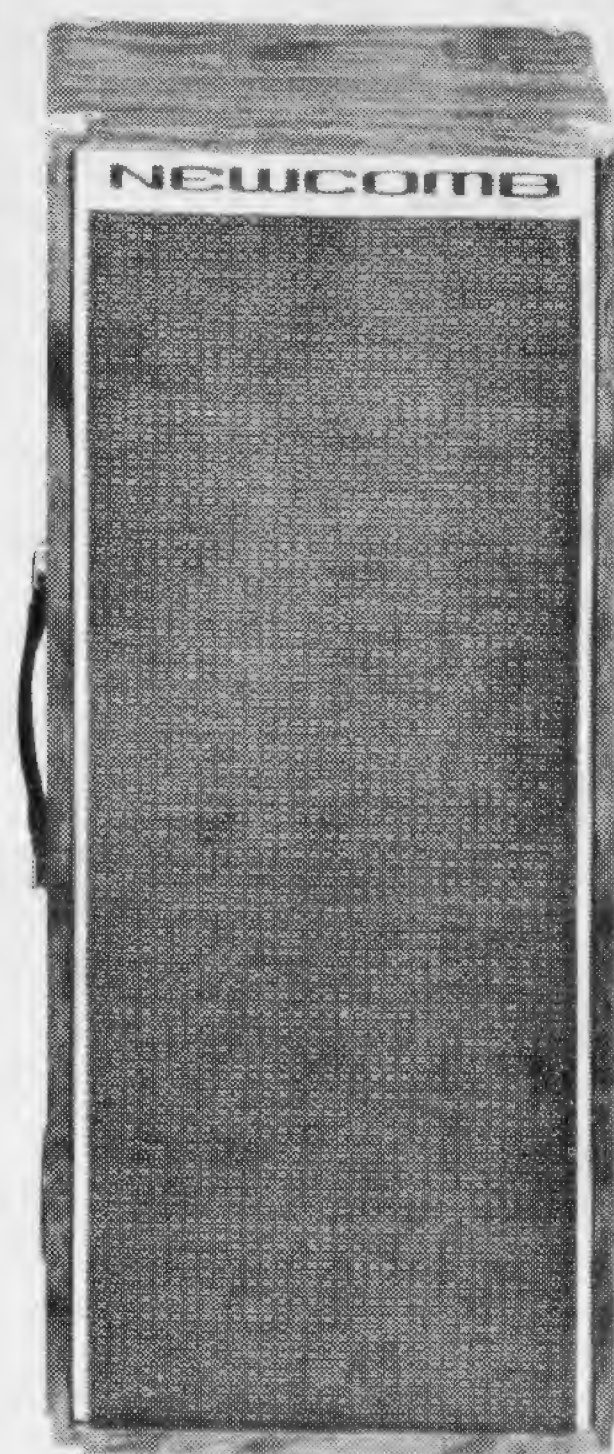
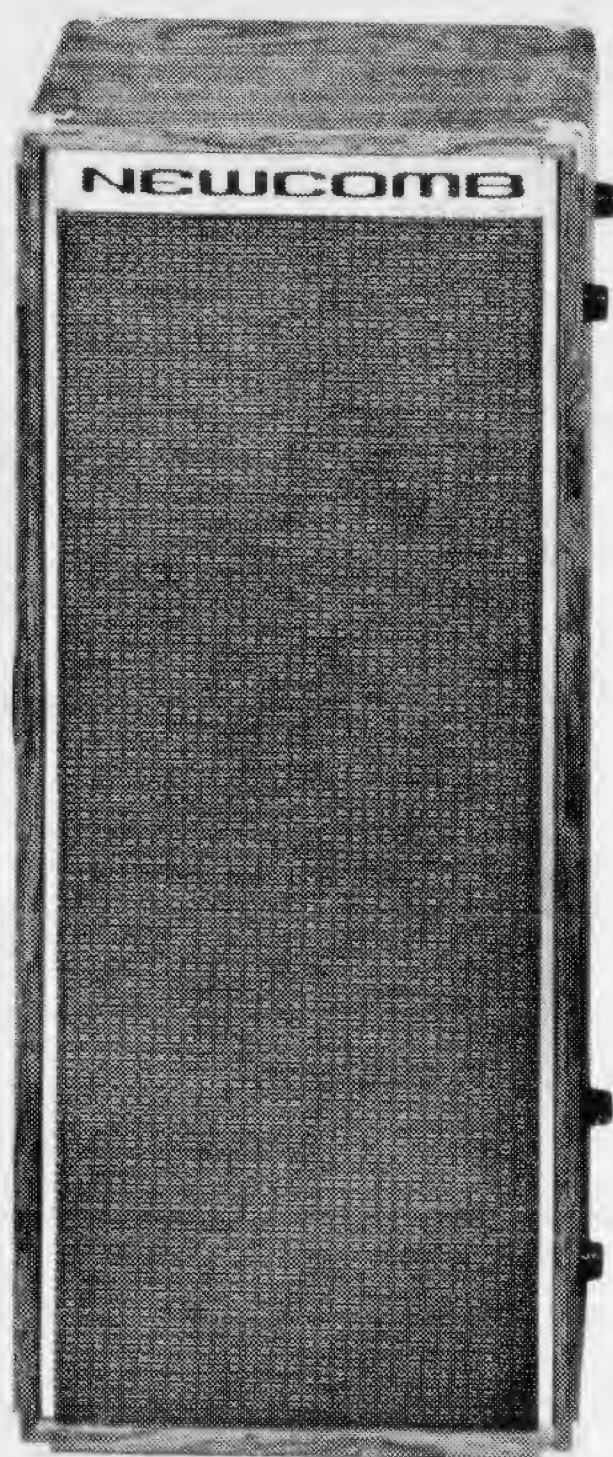
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NATIONAL RESOLUTION

On January 15th, the 96th Congress assembled for the first session. The National Folk Dance Committee is, again, seeking support from all segments of the square dance family to have square dancing proclaimed the National Folk Dance of the U.S.A. The Committee has met with Congressman Norman Mineta and the Resolution (which was introduced in the 95th Congress but died in Committee) was to be introduced in January. The Committee is asking that all square

dancers work on this *one* Resolution. Should several be introduced, the issue becomes complicated and confused. A commemorative resolution must have 218 co-sponsors to be considered. Through publications, associations and federations, the National Folk Dance Committee hopes to keep square dancers informed as to the Resolution's number in the 96th Congress, the committee to which it is assigned, names of co-sponsors, etc. The Committee's address is P.O. Box 5775, San Jose, California 95130.



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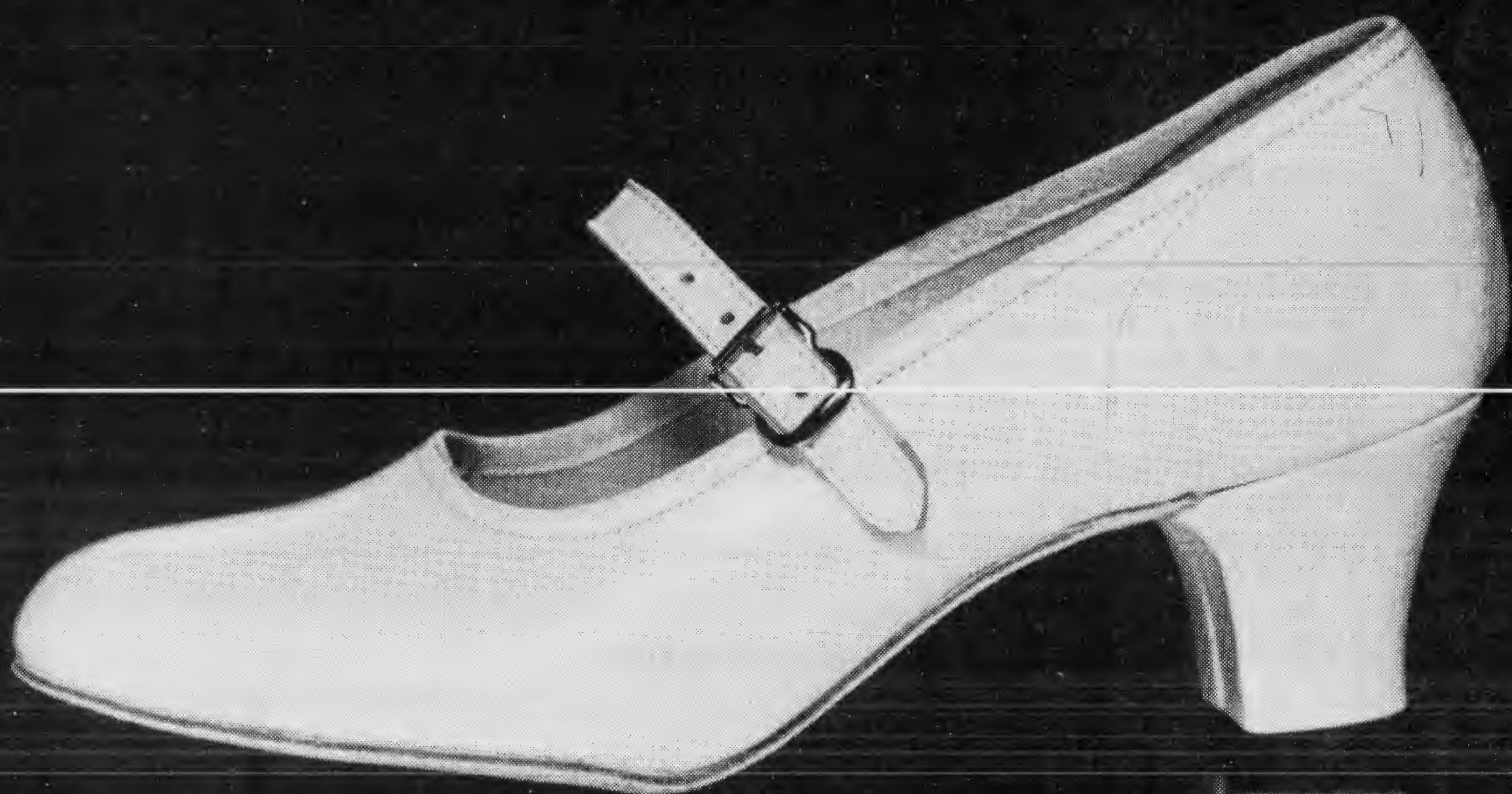


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Skip your partner and turn the next by the left hand around
Turn the new corner by the right hand round
Turn partner left when you come down, go all the way round

Original corner girl.

Turn the right hand lady by the right hand round

Original partner.

Turn partner by the left, not too far

Gents into the center like an allemande thar, back up boys, not too far

Now throw in the clutch and put 'er in low

The gals walk around on the heel and toe, twice around the ring you go

Men retain their right hand star, release armholds and change direction to clockwise as the ladies continue on counterclockwise on the rim.

Skip that gal and turn the next with the left hand round

The routine continues.

Circle eight and around you go, break that ring with a do paso

It's corners right and around you go, then a left hand

round your pretty little maid

The ladies star right, gents promenade, go twice around

Meet your partner turn by the left

It's once and a half and the gents star in,

the gals run around on the outside rim

Now wave to your honey, we're off to the races,

pass her again and then trade places

Gents step out and the gals star in, go twice around till you meet 'er again

Then box the gnat and gents star back, gals run around on the outside track

It's twice around to the music of the band

Then meet your partner, right and left grand

The Shooting Star by Bob Hall

Head couples promenade outside, go two by two

While the side couples do a right and left thru

First and third go on to the right, circle four you're doing fine,

spread right out and form two lines

Forward eight and back with you, forward again and pass thru

Turn to the left go single file, make a wheel and turn it awhile

This is a left hand star.

Gents reach back with your right hand.

Without breaking the star, men reach over their left shoulder and take the right hand of the lady behind them.

Pull them through to a right and left grand

Runouttanames by Ed Gilmore

First and third go forward and back

Then split your corner in the same old track and four in line you stand

Go forward eight and back with you, go forward again and pass thru

Join hands again — arch in the middle and the ends turn in

Circle four in the middle of the floor, go once around

Pass thru and split the ring and four in line you stand

Go forward eight and back with you, go forward again and pass thru

**Now arch in the middle — the ends turn in
 Circle four in the middle of the floor, go once around and ain't it grand
 Pass thru and left allemande**

Ed Gilmore's Ends Turn In

You may have seen through all of this the fact that in some of these patterns there is a degree of dancing challenge. It is a different form of challenge than we experience in much of today's dancing, in that the dancers themselves must be oriented to patterns rather than scads of different terms. As a matter of fact, we've listed the basics and find that they all fit into the primary or basic CALLERLAB program. Here is a list so tha you may check this for yourself.

**Allemande
 Allemande Thar
 Arch in the Middle,
 Ends Turn In
 Arm Turns
 Back By the Left**

**Box the Gnat
 Circle Left
 Circle to a Line
 Courtesy Turn
 Do Paso**

**Do Sa Do
 Forward and Back**

**Four Ladies Chain
 Inside Out, Outside In
 Ladies Center,
 Back to the Bar
 Ladies Chain
 Ladies 3/4 Chain
 Ocean Wave
 Pass Thru
 Right and Left Grand**

**Right and left Thru
 Rock Forward and Back**

**See Saw
 Single File Promenade
 Split the Ring**

**Split Your Corner
 Star
 Star Promenade
 Swat the Flea
 Throw in the Clutch**

The dozen dances that we have shown are only a few of many hundreds that were written in the 1950s. This was a period that served as a bridge between the early traditional dancing and the contemporary form of multi-basic choreography that followed the hot hash of the 60s. To be sure, a caller putting some of these dances to use might wish to eliminate some of the dated patter but even that is not difficult to manage.

Would the dancers of today be able to follow these commands "cold?" Possibly not the first time through. A walk thru or a talk thru might be called for in the initial exposure but certainly not a lengthy learning period such as that required when learning a new basic.

Sometime try some of these patterns with your dancers. If you call directionally you may find it unnecessary to do any preliminary teaching but can simply call them pretty much as they appear here.



Renny Mann

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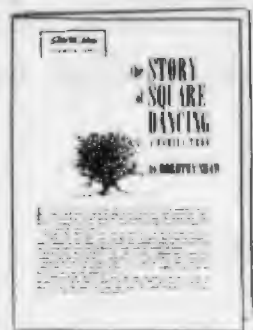
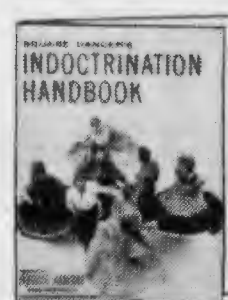
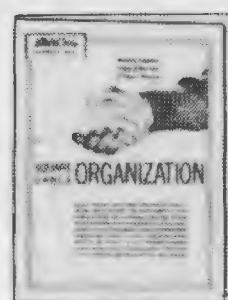


Al Horn



The S/D Shopper's Mart

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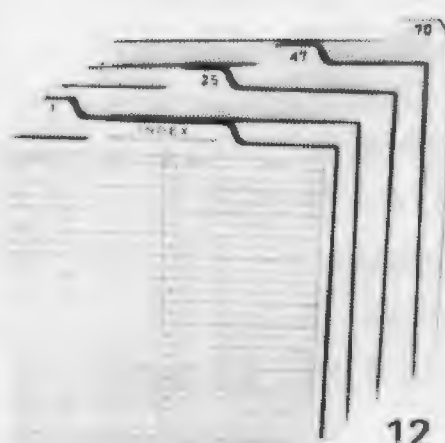
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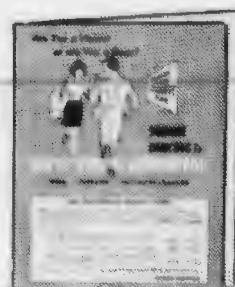


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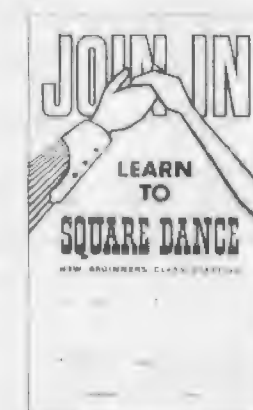
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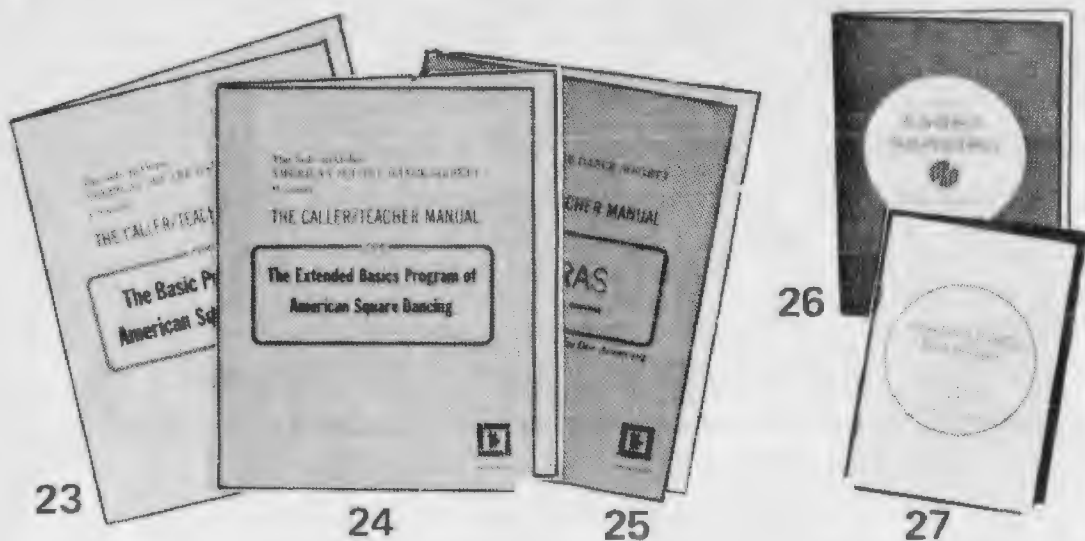


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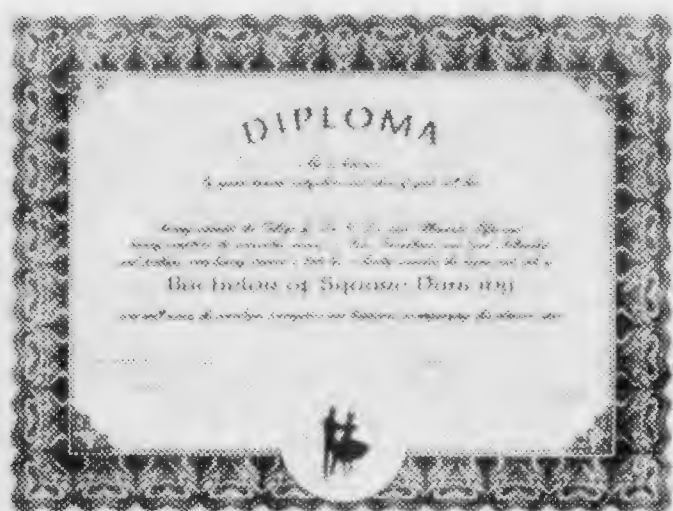
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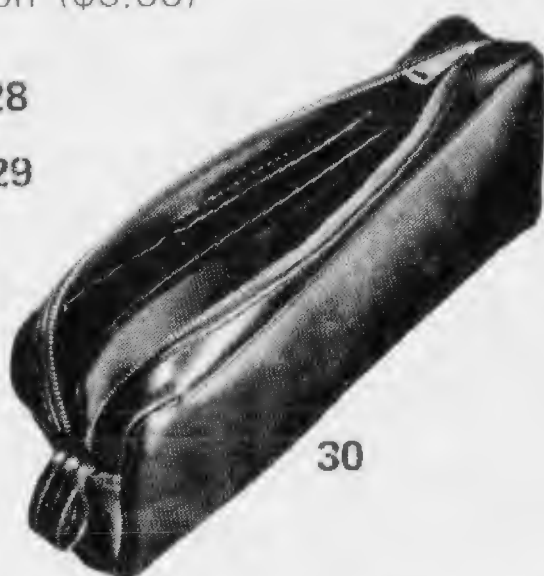
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- BC 102 Square Dance Man by Larry Letson

(BIG EVENTS, continued from page 12)

- Apr. 20-21 — 10th Annual Azalea Festival S/D, Norfolk Scope, Norfolk, Virginia
- Apr. 20-22 — State S/D Convention, Convention Center, Sacramento, California
- Apr. 27-28 — 20th New England S/R/D Convention, Manchester, New Hampshire
- Apr. 27-28 — Spring S/R/D Festival, Century II Auditorium, Wichita, Kansas
- Apr. 27-29 — 18th Annual Spring Fling, Mary E. Sawyer Auditorium, LaCrosse, Wi.
- Apr. 27-29 — EAASDC Spring Jamboree, Berlin, Germany
- Apr. 28 — 19th Spring Festival, Asheville Country Day School, Asheville, N.C.
- Apr. 28 — 2nd Annual Mardi Gras S/R/D Festival, Moanalua Hi School, Wahiawa, Hawaii
- Apr. 29 — Cerebral Palsy Benefit Dance, Goff Jr. Hi School, E. Greenbush, New York
- May 4-6 — 32nd Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
- May 5 — Official Night Owl Dance, First Methodist Church, Cheyenne, Wyoming
- May 5 — Blossomtime S/D Festival, High School, Berrien Springs, Michigan
- May 5 — GSSDA Spring Dance, Atlanta, Georgia
- May 5 — Annual Spring Festival, Aquadome Rec Center, Decatur, Alabama
- May 5 — Spring Fling Dinner & Dance, Colorado Mt. College West Campus, Glenwood Springs, Colorado
- May 5-6 — 6th Maypole Dance, Munich, Germany
- May 6 — 5th Annual Roundup, St. Joseph By The Sea High School, Staten Island, N.Y.
- May 12 — Spring Festival, Calico Ghost Town, Barstow, California

May 18-19 — Tulip Time Festival S/D, Hi School, Zeeland, Michigan
 May 20 — WMSARDA Spring Fling, K of C, Elks and Szetila School, Chicopee, Mass.
 May 25-26 — Annual Spring Fling, Wm. Fleming High School, Roanoke, Virginia
 May 25-27 — 26th State S/R/D Convention, Orlando, Florida
 May 25-27 — Columbus Festival, Sheraton Motor Inn, Columbus, Ohio
 May 26 — 20th Annual Roundup, Student Union Bldg., Gettysburg College, Gettysburg, Pennsylvania
 June 8-9 — 25th Annual S/R/D Festival, Gunnison, Colorado
 June 9 — State Convention, Von Braun Civic Center, Huntsville, Alabama
 June 9-10 — 12th Annual Gold Digger's S/D, Miner Breakfast and Gold Panning, New Community Center and Diggins, Yreka, California
 June 15-16 — 15th Annual S/R/D Festival, Ricks College, Rexberg, Idaho
 June 15-17 — 1st Annual Yearling Weekend, East Hill Farm, Troy, New Hampshire
 June 16-17 — State S/D Federation Conven-

tion and Annual Meeting, Rochester, Mn.
 June 21-23 — 13th National Challenge Convention, Holiday Inn, Butler, Pa.
 June 22-23 — 29th State S/D Festival, Community College Gym, Edmonds, Wa.
 June 22-24 — 5th Annual June Jump, Grade School Gym, Osburn, Idaho
 June 24-25 — Campers' Trail Dances, Kiesler's Clear Lake Campground, Waseca, Minnesota
 June 24-27 — Trail In Festival of Stars, Interlaken Lodge/Villas, Lake Geneva, Wi.
 June 26 — Trail End Dance, Jeffery School, Kenosha, Wisconsin
 June 28-30 — National Square Dance Convention, MECCA, Milwaukee, Wisconsin
 June 30-July 7 — Caravan of Campers S/R/D Week, House of Roth, Clementsport, Nova Scotia, Canada
 July 6-8 — 13th Annual State S/D Festival, West High School, Anchorage, Alaska
 July 6-8 — 13th Calgary Stampede, Calgary Alberta, Canada
 July 6-8 — Annual Intermountain Funstitute, McCall, Idaho
 July 6-8 — EAASDC Summer Jamboree,



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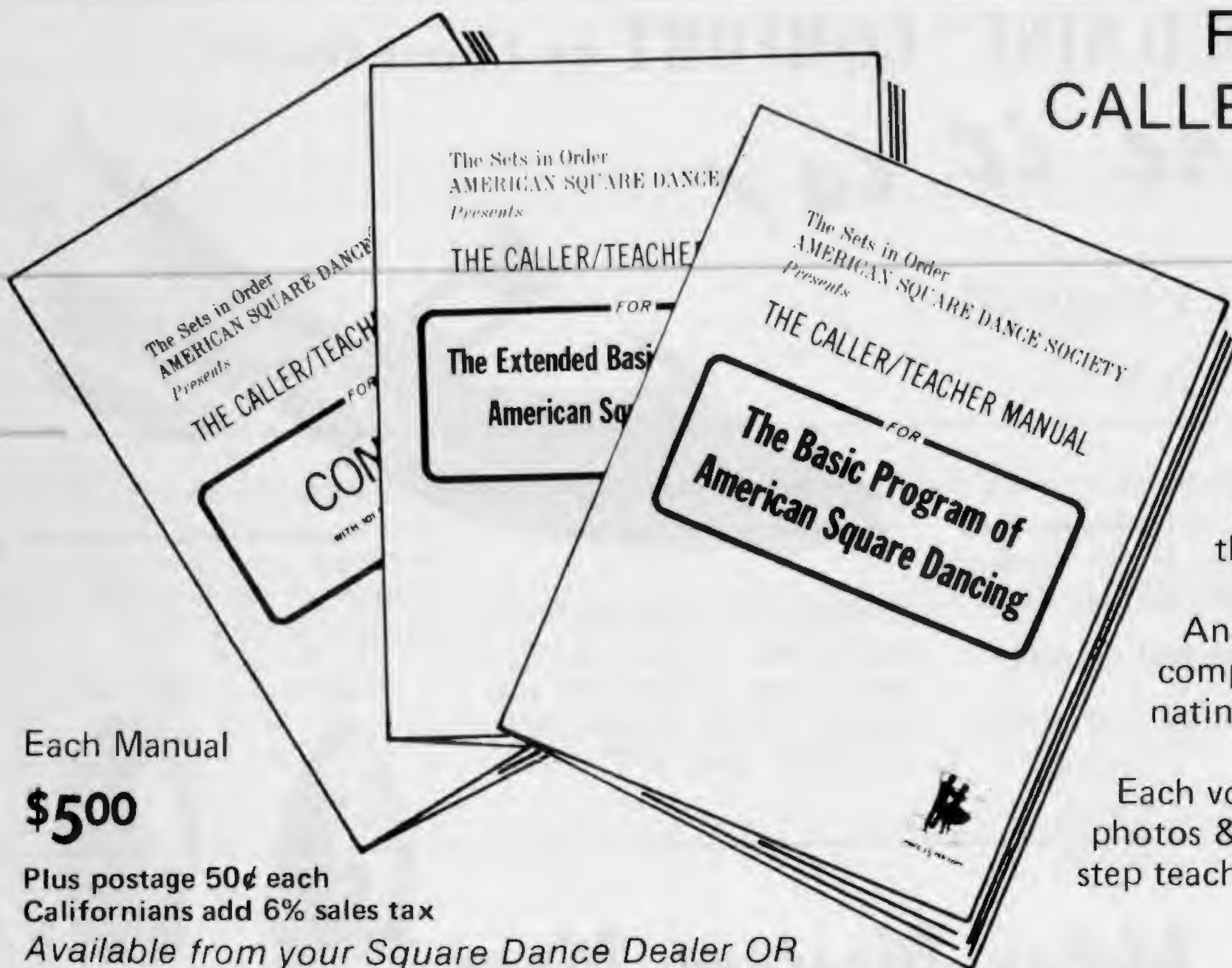


#22

Heilbronn, Germany
 July 13-14 — Summer Festival, Convention Hall, Gadsden, Alabama
 July 13-14 — 9th Annual Fun Festival, Jekyll Island, Georgia
 July 14 — Round Dance Festival, Civic Center, El Paso, Texas
 July 19-21 — National R/D Convention, Radison-Muehlebach Hotel, Kansas City, Missouri
 July 19-21 — 16th Star Bangled Festival, Hunt Valley, Maryland
 July 22-27 — SIOASDS Asilomar S/D Vacation, Pacific Grove, California
 July 27-29 — Cutty's 2nd Annual Dance Festival, Coaldale, Colorado
 Aug. 3-4 — 7th Annual Dogpatch S/R/D Festival, Marble Falls Convention Center, Harrison, Arkansas
 Aug. 3-4 — Mississippi Gulf Coast Festival, Coliseum, Biloxi, Mississippi
 Aug. 6-11 — 26th S/D Jamboree, Penticton, British Columbia, Canada
 Aug. 16-19 — 15th Jekyll Island Jamboree, Aquarama & Buccaneer Motor Lodge, Jekyll Island, Georgia

Aug. 17-26 — Show-Me Square Up #3, The Village, Sedalia, Missouri
 Aug. 30-Sept. 2 — Single S/D 9th Dance-A-Rama, Meuhlebach Hotel, Kansas City, Missouri
 Aug. 31-Sept. 2 — Hog Capital S/D Festival, Kewanee, Illinois
 Sept. 8 — 15th Annual ORA Fall Roundup, Bell Municipal Auditorium, Augusta, Georgia
 Sept. 13-15 — 8th Annual State S/R/D Convention, Coliseum, Macon, Georgia
 Sept. 14-16 — 2nd Midwest Gold Star Weekend, Best Western Motel, Lima, Ohio
 Sept. 21-23 — Fallin' Leaves Frolic Weekend, Pokagon State Park, Angola, Indiana
 Oct. 20 — 9th Bavarian S/D Festival, Schweinfurt, Germany
 Oct. 26-27 — Pumpkin Festival, VFW Club, Owatonna, Minnesota
 Oct. 26-28 — Fall Festival, East Hill Farm, Troy, New Hampshire
 Oct. 27-28 — Squar Esta, Griswold's, Claremont, California
 Nov. 16-17 — Square Dance Festival, Natural Bridge, Virginia

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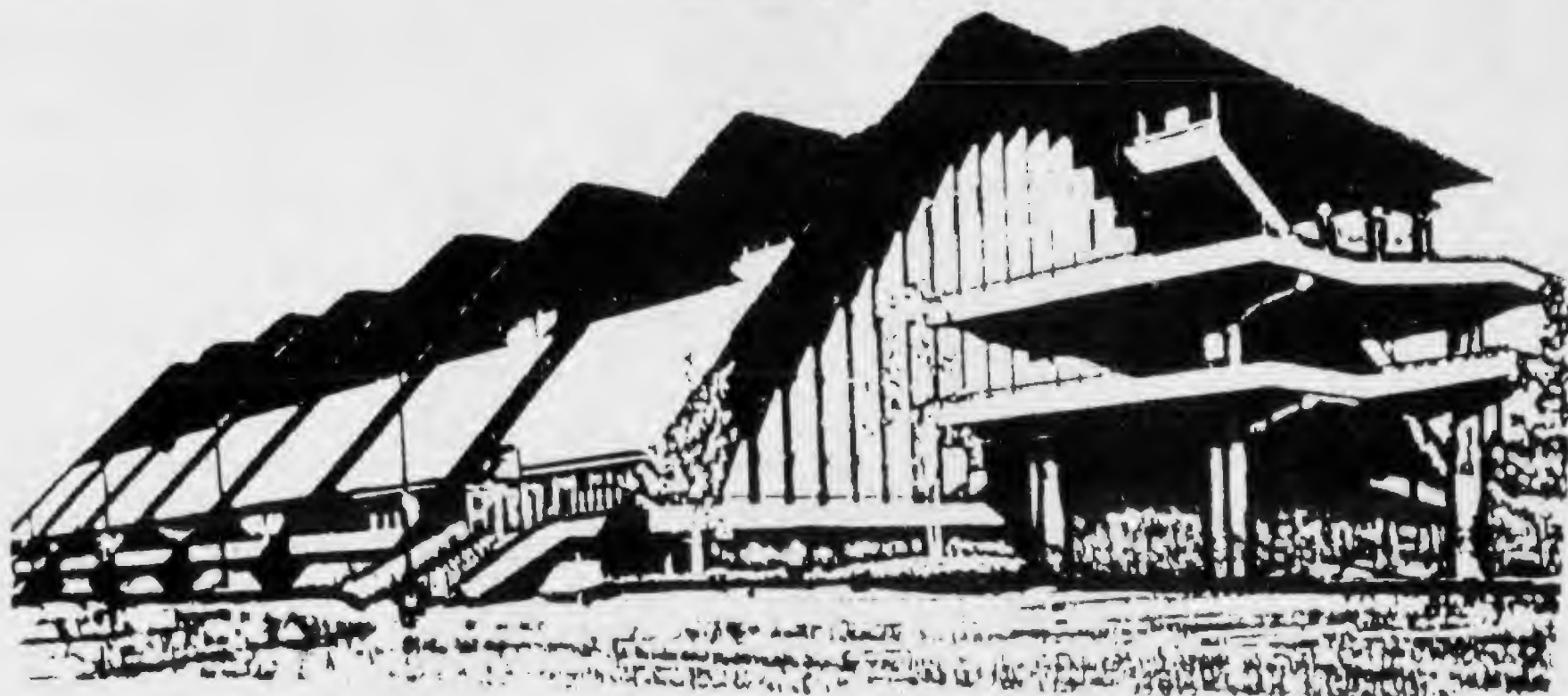
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fashion feature



A collar can be a focal point of a square dance dress as demonstrated here by LaVerne Maddux. A white, cut-away collar of polyester pique, self-trimmed with bias material of the dress, truly highlights her outfit. Wisely she has minimized other trim allowing the clean lines of the six-gore skirt topped by a three-inch midriff, along with a fitted bodice and gathered puffed sleeves, to speak for itself. LaVerne chose a most attractive royal blue fabric.

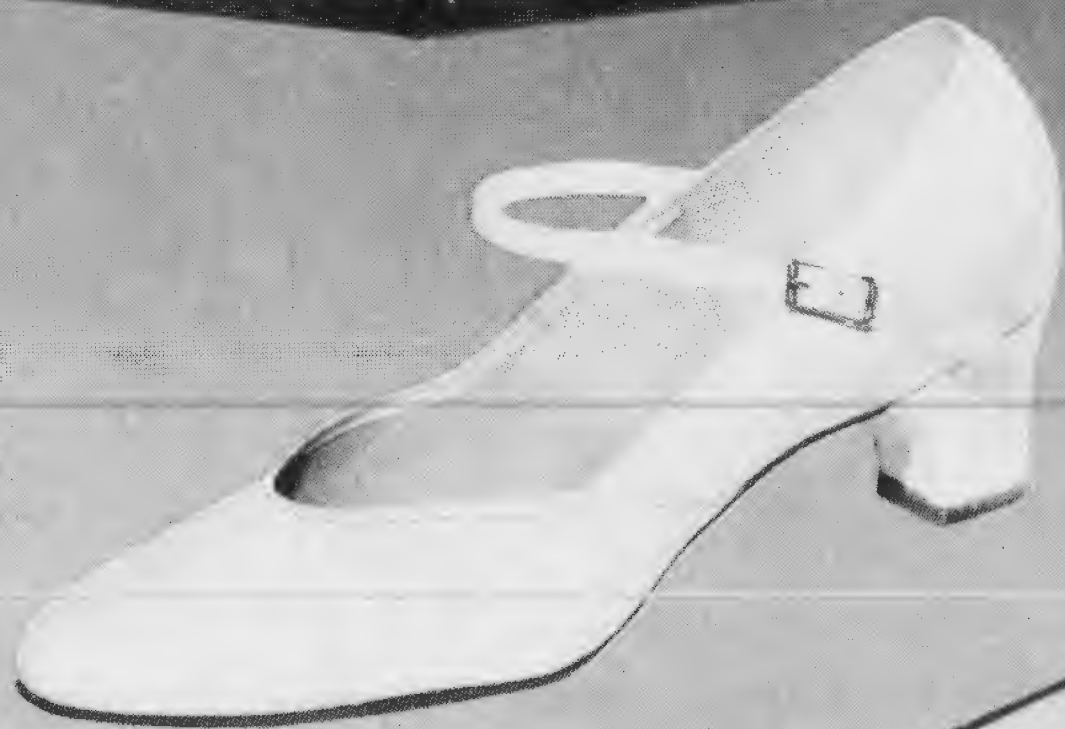


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